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BY
Mr. LOUIS CALVERT.

“AMĀSIS”

AN EGYPTIAN PRINCESS

A COMIC OPERA IN 2 ACTS

WRITTEN BY

FREDERICK FENN

COMPOSED BY

PHILIP MICHAEL FARADAY.

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"AMĀSIS"

An Egyptian Princess.

A COMIC OPERA IN TWO ACTS.

Written by FREDERICK FENN.

Composed by PHILIP MICHAEL FARADAY.

Amāsis IX	...	...	(Pharaoh of Egypt)	...	Mr. RUTLAND BARRINGTON
Prince Anhotep	...	...	...	...	Mr. ROLAND CUNNINGHAM
Cheiro	...	...	(a Scribe)	..	Mr. WHITWORTH MITTON
Nebenchari	...	...	(a High Priest)	...	Mr. NORMAN SALMOND
Ptolemy Theopompus Allakama	...	...	(Court Embalmer)	...	Mr. HERBERT ROSS
Sebak	...	...	(Keeper of the Crocodiles)	...	Mr. LAURI DE FRECE
Psamtik	...	...	(Captain of the Guard)	...	Mr. FRANK PERFITT
Zopyrus	...	...	(A Wine Merchant)	...	Mr. G. MACKARNES
Town Crier	...	...	...	...	Mr. LEONARD CALVERT
Second High Priest	...	...	...	...	Mr. F. AUBREY MILLWARD
First Expert Witness	...	...	...	...	Mr. B. FRASER
Second "	"	...	...	...	Mr. J. CLULOW
Third "	"	...	...	...	Mr. C. GREGORY
Fourth "	"	...	...	...	Mr. W. DERWENT
Natis	...	...	(A Maid)	...	Miss MADGE VINCENT
Anna	...	...	(in attendance on the Princess)	...	Miss EMMIE SANTER
Qeresa	...	...	(Fanbearer to Pharaoh)	...	Miss M. STATHER
Atossa	...	...	<div style="display: flex; align-items: center; justify-content: center;"> <div style="font-size: 4em; margin-right: 10px;">}</div> <div> Wives of Merchants of Memphis </div> </div>	...	Miss MARION MARLER
Ladice	...	...		...	Miss EVELYN BERESFORD
Kleis	...	...		...	Miss ETHEL GRAHAME
Tachot	...	...		...	Miss GLADYS ERSKINE
Ranofre	...	...		...	Miss KATHLEEN McKAY
Rhodopis	...	...		...	Miss MAX HINTON
Nitetis	...	...		...	Miss PAULA Sr. CLAIR
Kassa	...	...		...	Miss POPPET McNALLY

AND

Princess Amāsis ... (Daughter of Pharaoh)... Miss RUTH VINCENT

Mummy Guards—Messrs. Skinner, Stedman, Wingfield, Brodie, D'Anville, Marsland.

Priests—Messrs. Johnson, Hoscroft, Bennett, Birts.

Citizens—Misses Birkbeck, Reeves, Macey, West, Dunbar, Hodges, Morrison, Gardner, Wentworth, Maynard, Moore.

Messrs. Dignes, Brook, Ferguson, Harberd, Wingrove, Swinhoe, Ashley, Walshe, Hopwood.

ACT I. - Courtyard of the Palace of King Amāsis at Memphis.

ACT II. - Another View of the Courtyard of the Palace.

"AMĀSIS."

AN EGYPTIAN OPERA IN TWO ACTS.

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AMĀSIS

AN EGYPTIAN PRINCESS
A Comic Opera in Two Acts.

WRITTEN BY
FREDERICK FENN.

COMPOSED BY
PHILIP MICHAEL FARADAY.

OVERTURE.

Tempo moderato.

PIANO. *p*

fz *mf*

con Ped.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The music is written in a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble and a supporting bass line. The second system introduces a *cresc.* marking. The third system continues the melodic development. The fourth system features a *cresc.* marking followed by an *accel.* marking. The fifth system includes an *a tempo* marking. The sixth system concludes the page with a final melodic flourish.


cresc.

cresc.

accel.

a tempo

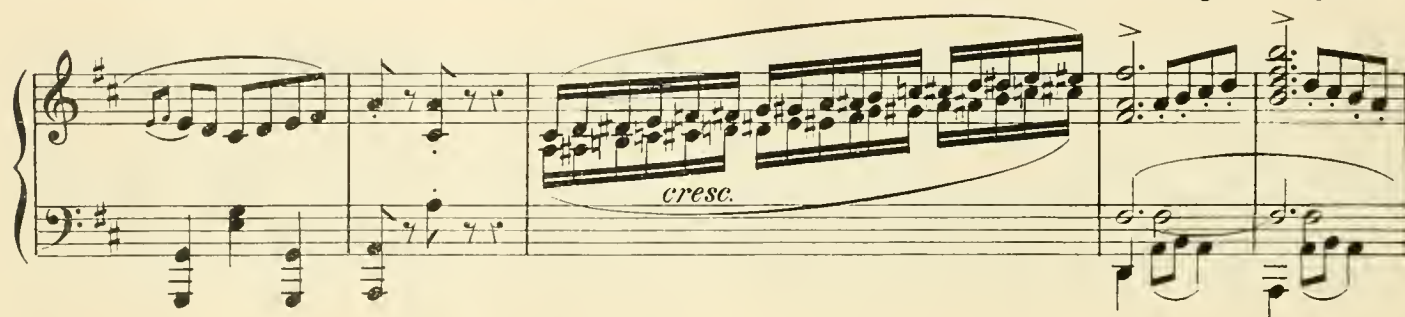




First system of musical notation. The treble clef staff contains a series of chords, with the tempo marking *a tempo* above the first measure. The bass clef staff contains a melodic line. The dynamic marking *con Ped.* is written below the bass staff.



Second system of musical notation. The treble clef staff contains a series of chords, with the dynamic marking *p* above the first measure. The bass clef staff contains a melodic line.



Third system of musical notation. The treble clef staff contains a series of chords, with the dynamic marking *cresc.* above the first measure. The bass clef staff contains a melodic line.



Fourth system of musical notation. The treble clef staff contains a series of chords, with the dynamic marking *p* above the first measure. The bass clef staff contains a melodic line.



Fifth system of musical notation. The treble clef staff contains a series of chords, with the dynamic marking *p* above the first measure. The bass clef staff contains a melodic line.



Sixth system of musical notation. The treble clef staff contains a series of chords, with the dynamic marking *p* above the first measure. The bass clef staff contains a melodic line.

This page of musical notation consists of seven systems of staves. The first system has a treble staff with a whole rest and a bass staff with a melodic line starting on G4, marked *gives*. The second system continues the bass line and introduces a treble staff with a melodic line, marked *cresc.* and *p*. The third system features a treble staff with a melodic line and a bass staff with a melodic line, marked *cresc.*. The fourth system has a treble staff with a melodic line and a bass staff with a melodic line. The fifth system has a treble staff with a melodic line and a bass staff with a melodic line, marked *accel.*. The sixth system has a treble staff with a melodic line and a bass staff with a melodic line, marked *molto cresc.*. The seventh system has a treble staff with a melodic line and a bass staff with a melodic line.

gives

cresc.

p

cresc.

accel.

molto cresc.

a little slower.

First system of a piano score. The treble and bass staves are connected by a brace on the left. The key signature has one flat (B-flat). The first measure has a *dim.* (diminuendo) marking. The second measure has a *rit.* (ritardando) marking. The music consists of chords and single notes, mostly in the treble staff.

Con molto passione.

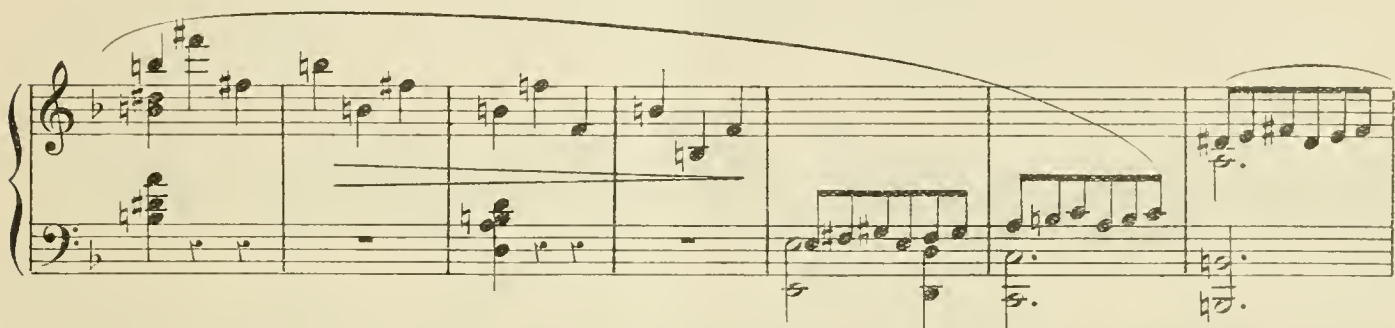
Second system of the piano score. It begins with a *mf a tempo* marking. The tempo then changes to *poco accel.* (a little acceleration). The music features more complex chordal textures and some melodic lines in the treble staff.

Third system of the piano score. It continues the *poco accel.* tempo. The music becomes more dense with many chords. A *cresc.* (crescendo) marking appears in the final measure of the system.

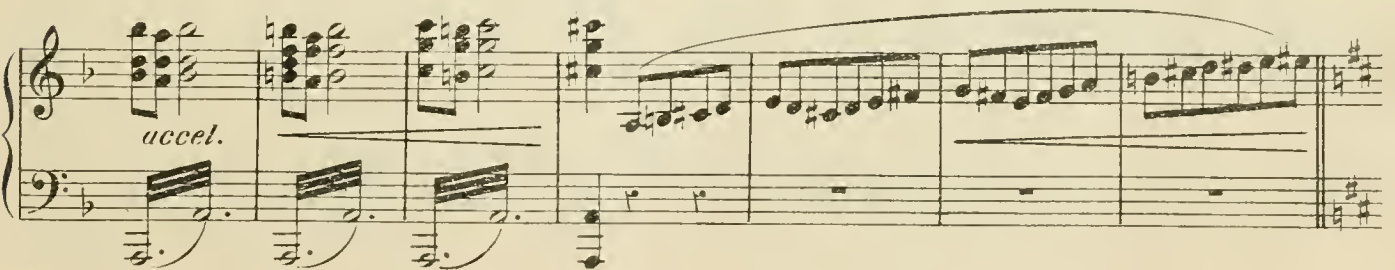
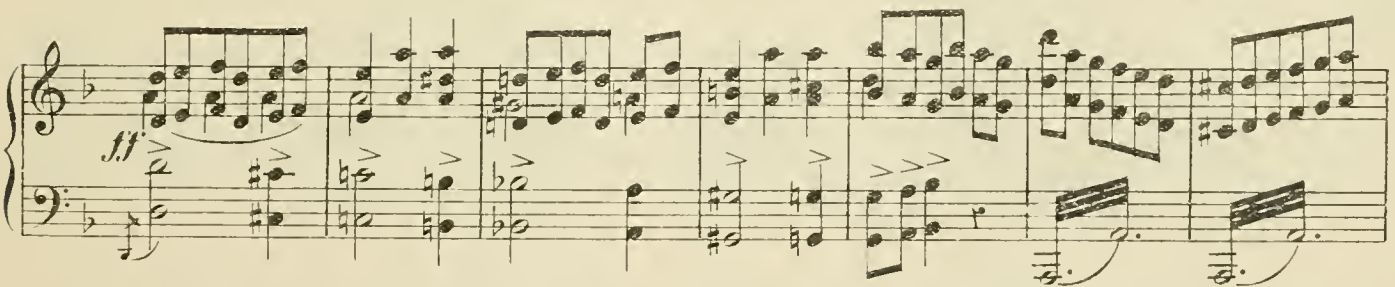
Fourth system of the piano score. The music is highly complex, featuring many chords and some melodic lines in the treble staff. The texture is very dense.

Fifth system of the piano score. It begins with a *ff* (fortissimo) marking. The tempo then changes to *più mosso.* (more motion). The music features many chords and some melodic lines in the treble staff.

Sixth system of the piano score. It begins with an *accel.* (accelerando) marking. The tempo then changes to *cresc.* (crescendo). The music features many chords and some melodic lines in the treble staff.



Tempo I.



First system of musical notation. The treble clef staff begins with a forte (*ff*) dynamic and a fermata. It contains several measures with complex chords and a descending scale marked with a '5' (quintuplet). The bass clef staff provides a steady accompaniment with eighth notes.

Second system of musical notation. The treble clef staff continues with complex chords and a descending scale marked with a '5'. The bass clef staff continues with eighth notes, featuring some rests and dynamic markings.

Third system of musical notation. The treble clef staff features complex chords and a descending scale marked with a '5'. The bass clef staff continues with eighth notes, featuring some rests and dynamic markings.

Fourth system of musical notation. The treble clef staff features complex chords and a descending scale marked with a '5'. The bass clef staff continues with eighth notes, featuring some rests and dynamic markings. The system includes the markings *accel.*, *al fine.*, and *fff*.

Fifth system of musical notation. The treble clef staff features complex chords and a descending scale marked with a '5'. The bass clef staff continues with eighth notes, featuring some rests and dynamic markings. The system includes the marking *fff*.

Nº 1.— OPENING CHORUS.

Allegretto.

PIANO. *p*

cresc.

f

(CURTAIN)

mf

Ring, oh, ring a wed - ding peal, — Pharaoh's daughter comes to wed, —

mf

Ring, oh, ring a wed - ding peal, — Pharaoh's daughter comes to wed, —

mf

Ring, oh, ring a wed - ding peal, — Pha - raoh's daughter comes to wed, —

mf

Ring, oh, ring a wed - ding peal, — Pha - raoh's daughter comes to wed, —

Stamp the deed with roy - al seal, — Shower blessings on her head.

Stamp the deed with roy - al seal, — Show - er blessings on her head.

Stamp the deed with roy - al seal, — Show - er blessings on her head.

Stamp the deed with roy - al seal, — Show - er blessings on her head.

GIRLS.

Pha-raoh's daugh-ter from her bower, In-no-cent as clois-tered

Pha-raoh's daugh-ter from her bower, In-no-cent as clois-tered

p

nun, Must in one quick fleet-ing hour

nun, Must in one quick fleet-ing hour

p *pp*

Cross the wed-ding Ru-bi-con.

Cross the wed-ding Ru-bi-con, cross the wed-ding Ru-bi-con.

Ring, oh, ring the wed - ding peal, _____

Ring, oh, ring the wed - ding peal, _____

The piano accompaniment consists of a treble and bass staff. The treble staff features a series of chords, while the bass staff has a simple rhythmic line with eighth notes.

Stamp the deed with roy - al seal, _____ Ah! _____

Stamp the deed with roy - al seal, _____ Ah! _____

The piano accompaniment continues with the same chordal texture in the treble and a rhythmic line in the bass.

Ah! _____

Ah! _____

The piano accompaniment continues with the same chordal texture in the treble and a rhythmic line in the bass.

MALE CHORUS.

Tenor.

Hi - ther comes a Prince of Phi - lae, Brav - est of a king - ly

Hi - ther comes a Prince of Phi - lae, Brav - est of a king - ly

f

race, — Not a des - ert foe - man wi - ly

race, — Not a des - ert foe - man wi - ly

Dares to meet him face to face, — Not a des - ert foe - man

Dares to meet him face to face, — Not a des - ert foe - man

wi - ly Dares to meet him face to face. Ah! _____
 wi - ly Dares to meet him face to face. Ah! _____

Ah! _____ Ah! _____ Ah! _____ not a
 Ah! _____ Bravest of a king - ly race, _____ not a

des - ert foe - man wi - ly Dares to meet him face to face. _____
 des - ert foe - man wi - ly Dares to meet him face to face. _____

Tutti.
Soprano.

a tempo

Ah! _____

Ring, oh, ring a wed - ding peal. _____

Alto.

Ah! _____

Ring, oh, ring a wed - ding peal. _____

Tenor.

Ah! _____

Ring, oh, ring a wed - ding peal, _____

Bass.

Ah! _____

Ring, oh, ring a wed - ding peal, _____

rall.

a tempo

Pharaoh's daugh - ter comes to wed, _____

Stamp the deed with roy - al

Pharaoh's daugh - ter comes to wed, _____

Stamp the deed with roy - al

Pha - raoh's daugh - ter comes to wed, _____

Stamp the deed with roy - al

Pha - raoh's daugh - ter comes to wed, _____

Stamp the deed with roy - al

seal, Shower bless-ings on her head!

seal, Shower bless-ings on her head!

seal, Show - er bless-ings on her head!

seal, Show - er bless-ings on her head!

ff Ring, oh, ring a wed - ding peal Ring, oh, ring a wed - ding

ff Ring, oh, ring a wed - ding peal Ring, oh, ring a wed - ding

ff Ring Ring, oh, ring, oh ring a wed - ding

ff Ring, oh, ring a wed - ding peal Ring, oh, ring a wed - ding

peal, Stamp the deed with roy - al seal, Stamp the

peal, Stamp the deed with roy - al seal, Stamp the

peal, Ring Stamp the

peal, Stamp the deed with roy - al seal Stamp the

ff

deed with roy - al seal.

deed with roy - al seal.

deed, the deed with roy - al seal.

deed with roy - al seal.

pp

Ad. *

No. 2.—DUET. "Wont you marry me."

(NATIS and SEBAK.)

Moderato.

VOICE.

PIANO.

1. I start - ed in life as a poor lit - tle maid, To
 2. If you're a Princess all the world comes to woo, To

wait on the love - ly A - ma - sis: But I
 hang on a word or a smile: Though A -

don't like the work and it isn't well paid, Oh how try - ing a wait - ing maid's
- ma - sis is pret - ty, well, I'm pret - ty too - It's on - ly a dif - fer - ent

place is! I must think of my - self and not sit on the shelf, I can't
style. Tho' I've giv - en up hope, I would love to e - lope If e -

be in ser - vice for ev - er; But what can you do if they
- lope - ments were on - ly in vogue; And I know if some scamp made me

rit. don't come to woo When you're shy and are not ve - ry cle - ver? I'm
with him de - camp. I should fall down and wor - ship the rogue! Long a -
colla voce. *a tempo*

(SEBAK) (NATIS) (SEBAK) (NATIS)

shy! She's shy! Oh! why? Oh! why? Why don't you try to mar-ry me? I
-go! I know; A-ny Knight-Quite right! Would have flung me on his horse and galloped

(SEBAK) (NATIS) (SEBAK) (NATIS)

real-ly think you might! Oh! why? I'm shy! But try! Not I! I
o'er the lea! Oh, try! Not I! Oh! why? I'm shy! Oh,

1.

think you're ve-ry ug-ly and most im-po-lite!
could-nt I per-suade you to e-

2.

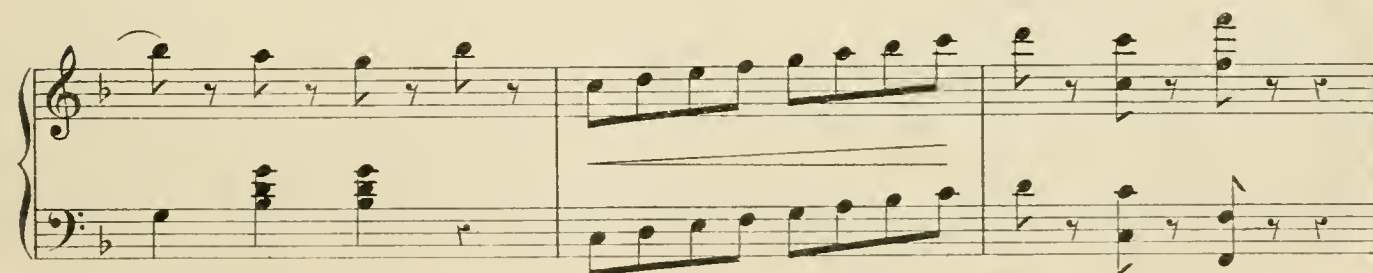
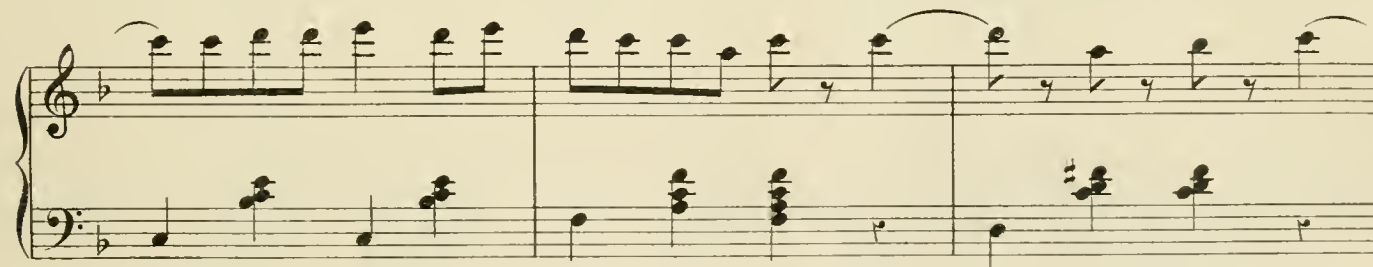
-lope with me?

f *mf*

D.C.

Dance.

21



Nº 3.—SOLO. "My name is Ptolemy."

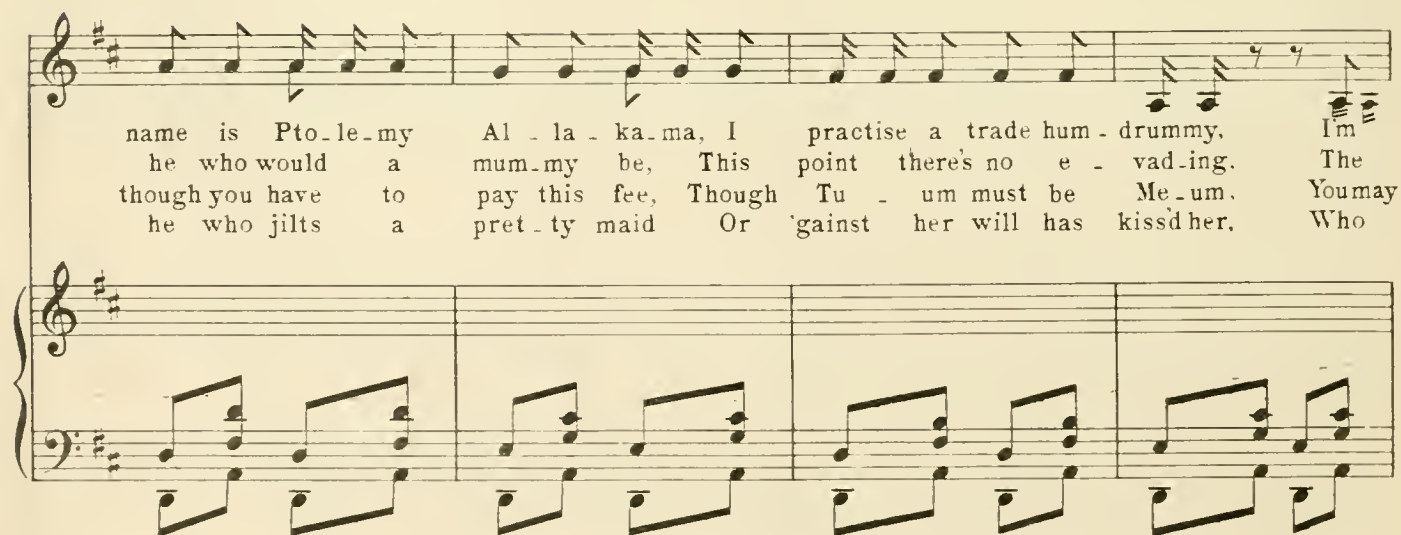
(PTOLEMY.)

Allegretto.

PIANO.



1. My
2. Now
3. But
4. But



might - y Pharaoh's Court Em - balm - er, In - ven - tor of the Mum - my. You
 whole of his wealth must come to me As the pro - fit on my trad - ing. This
 bring your en - e - mies to me For the National grand mu - se - um. If
 in - come tax has nev - er paid - Each pas - sive bad re - sis - ter - Who

pos - si - bly think my trade ab - hor - rent Or fan - cy I charge you
 quid pro quo for my hon - est toil Each poor de - funct a -
 you've a friend who's in the way Don't ev - er try to
 ir - ri - tates our ero - co - diles Each Com - pa - ny di -

high - ly But here, if you please, is my Roy - al War - rant To
 - gress on, And I make im - mor - tal the mor - tal coil Of
 harm him. But a hand - some cheque to me you pay, And I
 - rec - tor - Who chi - vies sa - cred cats with tiles, Each

pp

deal with each Cor - pus Vi - le. I've a dif - fer - ent style for the
 thou - sards ev - ry sea - son. Oh, my bus - i - ness grows in a
 quiet - ly em - balm him. You real - ly nev - er
 naugh - ty vi - vi - see - tor. By migh - ty Phar - aoh's

high and low. To the rab - ble I'm Pto - le - my Sons and Co. But the
 way sur - prising, Tho' I spend not a far - thing on ad - ver - tising, And the
 need to fret Be - cause you're in old I - saac's debt: You
 wise de - cree No vi - cious rogue em - balmed may be. You're

high - toned a - ris - toc - ra - cy Deal with Pto - le - my. Lim - i - ted,
 ver - iest boo - by thus must see That em - balm - ing's a ve - ry soft
 mere - ly say the chap has died, Then gloat up - on him
 mere - ly tres - pass - ing on my time If per - chance you've commit - ed

Fils et Cie, Go to a - ny mu - se - um and there you may see 'em They've
 job for me. The whole of E - gypt saves, you see. For
 mum - mi - fied. Oh, it swells the pro - fits. fa - mous - lee. Of
 criminal crime, No an - ar - chist need come to me - To

1st, 2nd & 3rd Verses. Last time.

all of them been em - balmed by me. Fils et Cie.
 Pto - le - my, Lim.i - ted, Fils et Cie.
 Pto - le - my, Lim.i - ted, Fils et Cie.
 Pto - le - my, Lim.i - ted, Fils et Cie.

8 *f*

8

Nº 4. SOLO. "I prayed for life."

CHEIRO.

Moderato.

VOICE.

PIANO.

I pray'd for life, a lit-tle life, and now— Come

con canto. p *rit.*

death! There is no life for me. Ah, me! Ah,

crese.

me! Be-fore the Gods I bow. Ah, me!

p lento. *dim.* *rit.* *crese.* *p*

cresc. molto e agitato.

Grant me my pray'r for death, a lit_tle death, Go, life! Go,

*dim.**cresc.*

life! For life is love, and love was not for

*ff**rit. e dim.*

me. Ah, me! Ah, me! Blow out unwanted

breath.

Ah, me!

f a tempo

Ped.

*

In two grey

col canto.

eyes I saw my light and sun. Go, sun! Go, sun!

rit.

There is no sun for me Ah, me! Ah, me! The si-lent

cresc.

ten.

night has won. Ah, me!

p

colla voce.

cresc.

cresc. molto e agitato.

Here, where I look'd on love, I come to lie, Nor grieve, nor

cresc.

grieve. Two eyes were dim, two eyes were dim for

me Ah, me! Ah, me! The Gods are kind to

me, The Gods are kind, I die.

pp molto rit.

pp

poco lento.

No. 5. SOLO. "Little Princess, look up!"

(AMASIS.)

Allegretto.

PIANO.

The musical score is written for piano and voice. The piano part is in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto.' and the dynamics start at 'mf'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The vocal part is written in a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the vocal staff. The score is divided into four systems. The first system shows the piano introduction. The second system shows the vocal entry with two parts. The third system continues the vocal melody. The fourth system concludes the piece with a final piano accompaniment.

1. Last night the moon beamed on me and
2. The beau-ti-ful sun in the gold-en

cried Lit-tle Prin-cess, look up! Do you
east cried Lit-tle Prin-cess, look up! To

know why I shine with a ra-diance fine Lit-tle Prin-
love is be-hold-en my ra-diance gold-en Lit-tle Prin-

hr

-cess— look up! Oh my love is the sun the
-cess— look up! On my la - dy the moon is

great Sky King, And we love with a love un - wa - - ver - ing, Sweet
mirrored my light, We are King of the day and Queen of the night, Sweet

rall

Queen of the earth be hap - py as I Laugh for the
Queen of the earth in your mai - den pride Let your lov - er

rall

- en - tan - do. *a tempo*

Prince your sun is nigh! } Laugh— and look up!
meet a ra - - diant bride! }

- en - tan - do. *a tempo*



First system of musical notation. The vocal line (treble clef) begins with a long note followed by a melodic phrase, marked with "Ah!". The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.



Second system of musical notation. The vocal line continues the melodic phrase. The piano accompaniment maintains the eighth-note bass line with more complex chordal textures in the right hand.



Third system of musical notation. The vocal line features a melodic run followed by a repeated phrase marked "1." and "2." with "Ah!" lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.



Fourth system of musical notation. The vocal line has a long note marked "Ah!". The piano accompaniment includes a section marked "Presto" and "ff" (fortissimo), featuring a rapid eighth-note bass line and dense chords in the right hand.

Nº 6. DUET. "Tell me you hate all other men?"

33

(AMASIS and ANHOTEP.)

Allegro.

PIANO.

Piano introduction in C major, 2/4 time. The right hand features a melody of eighth notes with a crescendo, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (ff) dynamic.

S. ANHOTEP.

Tell me you hate all o - ther men, I'll
I dare not swear up - on my life How

Anhotep's vocal line is in C major, 2/4 time. The piano accompaniment is in the left hand, featuring a steady eighth-note pattern. The piano part begins with a piano (pp) dynamic.

AMASIS.

Sup - pose I should dis - cov - er then You'd
But if I say I'll be your wife, I
ask no love of you.
far my love might carry me,

Amasis's vocal line is in C major, 2/4 time. The piano accompaniment continues with the same eighth-note pattern in the left hand.

not e - nough for two.
know you'll want to marry me.
I think there'll be a great up - roar - I
My life's in per - il if I speak, I

Amasis's vocal line continues. The piano accompaniment remains in the left hand, providing a steady accompaniment.

But if they shut the great front door, I'll
Oh, I shall die with - in a week, If
may be told to pack.
don't want to a - larm you.

let you in the back, the back, the back, I'll let you in the
a - ny - thing should harm you. Harm you, If a - ny - thing should
The back, the back you'll let me in the
Harm me, Harm me If a - ny - thing should

back
harm you.
back.
harm me.

ff

D.C.

ANHOTEP.

One little to - ken you must give, One

pp

AMASIS.

This hour is hea - ven, though we live Un -

kiss - half tears, half laughter!

ENSEMBLE.

- hap - py ev - er af - ter, One little tok - en you must give - A

kiss, half tears, half laughter; This hour is hea - ven, though we live Un -

- hap-py ev - er af - ter, af - ter, af - ter, Un - hap-py ev - er af - ter.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are: "- hap-py ev - er af - ter, af - ter, af - ter, Un - hap-py ev - er af - ter." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble.

Dance.

ff *p staccato.*

The second system is a piano accompaniment. It begins with the word "Dance." above the treble staff. The music is in grand staff with a key signature of two sharps and common time. The first part is marked *ff* (fortissimo) and features a rhythmic pattern of eighth notes in the bass and chords in the treble. The second part is marked *p staccato.* (piano staccato) and features a more complex, staccato rhythmic pattern in both staves.

The third system is a piano accompaniment in grand staff with a key signature of two sharps and common time. It continues the rhythmic pattern from the previous system, with eighth notes in the bass and chords in the treble.

ff

The fourth system is a piano accompaniment in grand staff with a key signature of two sharps and common time. It continues the rhythmic pattern, marked *ff* (fortissimo). The bass line features a steady eighth-note accompaniment, while the treble line has chords.

ffz

The fifth system is a piano accompaniment in grand staff with a key signature of two sharps and common time. It continues the rhythmic pattern, marked *ffz* (fortissimo with accent). The system concludes with a final chord in the treble and a sustained note in the bass.

Nº 7 . SOLO. "It was early in the morning."

37

ANHOTEP.

Moderato.

VOICE.

PIANO.

1. It was ear-ly in the morning as I
2. I opened wide the window, I called
3. So I tied some dum-dum bullets round her

wrote a joy-ous son-net
pus-sy are you dead
poor un-hap-py head

Purr, purr, purr,

Pus-sy
Then I
Then I

sang be-neath my win-dow and I dropped a brick up-on it,
stole down in my slip-pers and I sat up-on her head
packed her in a ham-per with a pound or two of lead

Purr, purr, purr,

And there
And re-
In a

came a quick ces - sa - tion of the row. For though
 - flect - ed on her ve - ry sor - ry state She
 fish - pond then I put that cat to bed And as

Tab - by's lives are le - gion If you smash the dor - sal re - gion They have
 should have had nine lives at least But though I cut off one poor beast, I
 I'm an ear - ly ris - er Why, then no one is the wis - er Ex - cept

1. & 2. *rall.* 3.
 scarce - ly time to gasp out one Mia - - ow! pus - sy, and poor pus - sy, well she's
 couldn't well in - sure the o - ther eight
colla voce.

dead!
p

Nº 8. ENTRANCE and CHORUS. "King Pharaoh's Guard."

39

Tempo di Marcia.

PIANO. *ff*

The piano introduction consists of three systems of music. The first system is in 2/4 time, featuring a treble and bass staff with a key signature of two flats (B-flat and E-flat). It begins with a forte (ff) dynamic. The melody in the treble staff includes a triplet of eighth notes. The bass staff provides a steady accompaniment. The second and third systems continue the musical theme with various chordal textures and melodic lines.

CHORUS OF GUARDS, BASSES.

We are King Pharaoh's Guard. Cus - to - dians of his Cats; We

dust the Sphinx and Py - - ramids, And brush the Roy - al hats.

The chorus section includes vocal parts for the basses and piano accompaniment. The vocal line is written in a single staff with a key signature of two flats. The lyrics are: "We are King Pharaoh's Guard. Cus - to - dians of his Cats; We dust the Sphinx and Py - - ramids, And brush the Roy - al hats." The piano accompaniment is shown in two systems, each with a treble and bass staff. The first system begins with a forte (f) dynamic. The music is in 2/4 time and features a key signature of two flats.

M. 8898.

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TENORS.

We are King Pharaoh's Guard; We guard his king-ly hon-our. If

 The first vocal entry for the tenors begins with the lyrics "We are King Pharaoh's Guard;". The vocal line is written in a single staff, and the piano accompaniment is in two staves. The music is in B-flat major.

he re-quires a Roy-al wife We choose a Pri-ma Don-na.

 The second vocal entry for the tenors begins with the lyrics "he re-quires a Roy-al wife We choose a Pri-ma Don-na.". The vocal line is written in a single staff, and the piano accompaniment is in two staves.

We choose a Pri-ma Don-na.

 The third vocal entry for the tenors begins with the lyrics "We choose a Pri-ma Don-na.". The vocal line is written in a single staff, and the piano accompaniment is in two staves.


We are King Pharaoh's Guard For bet - ter or for worse; We

We are King Pharaoh's Guard For bet - ter or for worse; We

pp

fol - low him where - e'er he goes, And keep his pri - vy purse. And

fol - low him where - e'er he goes, And keep his pri - vy purse. And

ff

all who do our will of - fend They find their pros - pects

all who do our will of - fend They find their pros - pects

ff

marred It's all ve-ry well to be a King But it's

marred It's all ve-ry well to be a King But it's

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The lyrics are "marred It's all ve-ry well to be a King But it's". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

bet-ter to be his Guard.

bet-ter to be his Guard.

The second system of the musical score. It continues with two vocal staves and piano accompaniment. The lyrics are "bet-ter to be his Guard.". The piano accompaniment includes a *ff* (fortissimo) dynamic marking. The system concludes with a double bar line and a key signature change to two flats.

The third system of the musical score, which contains only the piano accompaniment (treble and bass clef). It continues the musical material from the previous systems, featuring complex chordal textures and melodic lines in both hands. The system concludes with a double bar line.

Nº 9. SONG and CHORUS. "Once Egypt was a dreary land?"

(PHARAOH.)

VOICE.

PIANO.

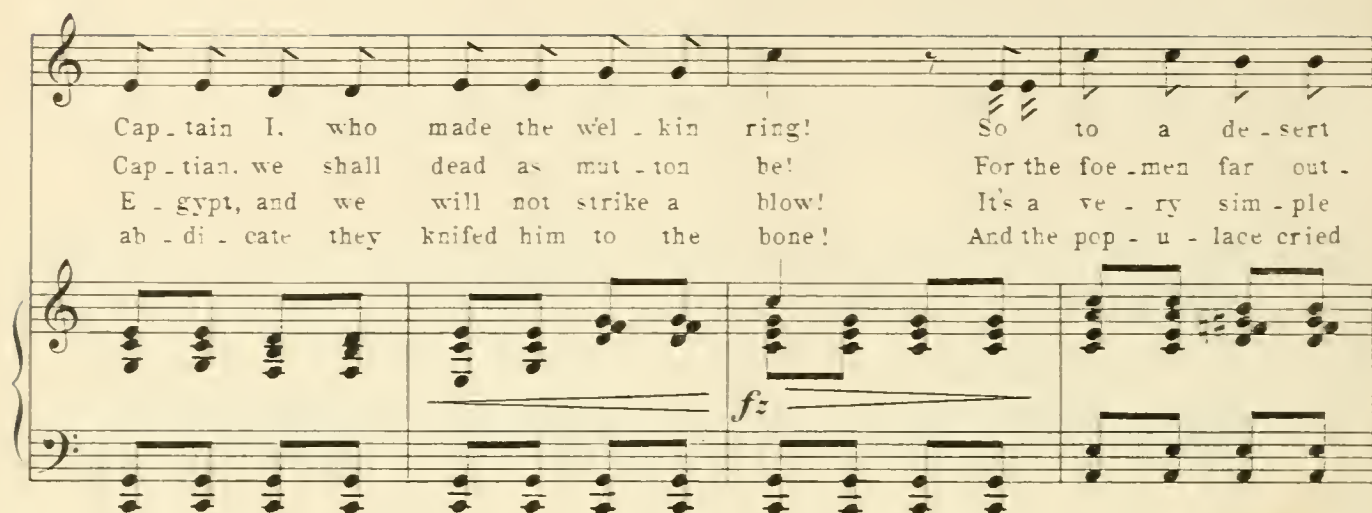
Allegretto.

fp

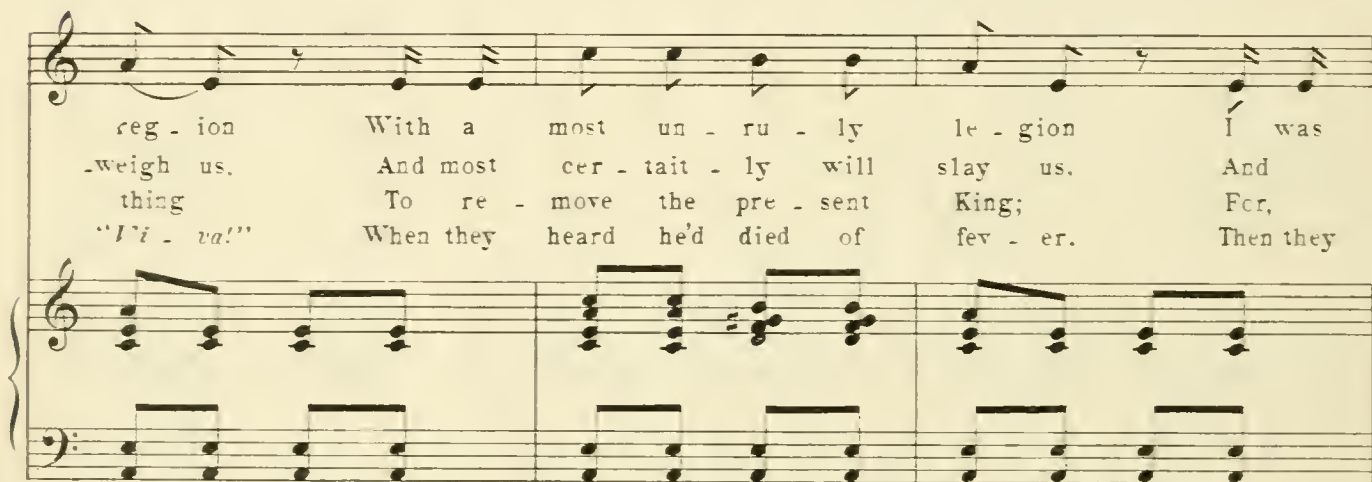
1. Once E - gypt was a drear - y land, ruled
 2. But the eve - ning of the bat - tle, said my
 3. So one and all drew me a - side, and
 4. They found my pre - de - - cess - or in the

by a drear - y King, An op - er - a - tic
 gal - lent men to me "To - mor - row, oh, our
 mur - mur'd soft and low, We're go - ing back to
 count - ing - house a - - lone, And as the would - n't

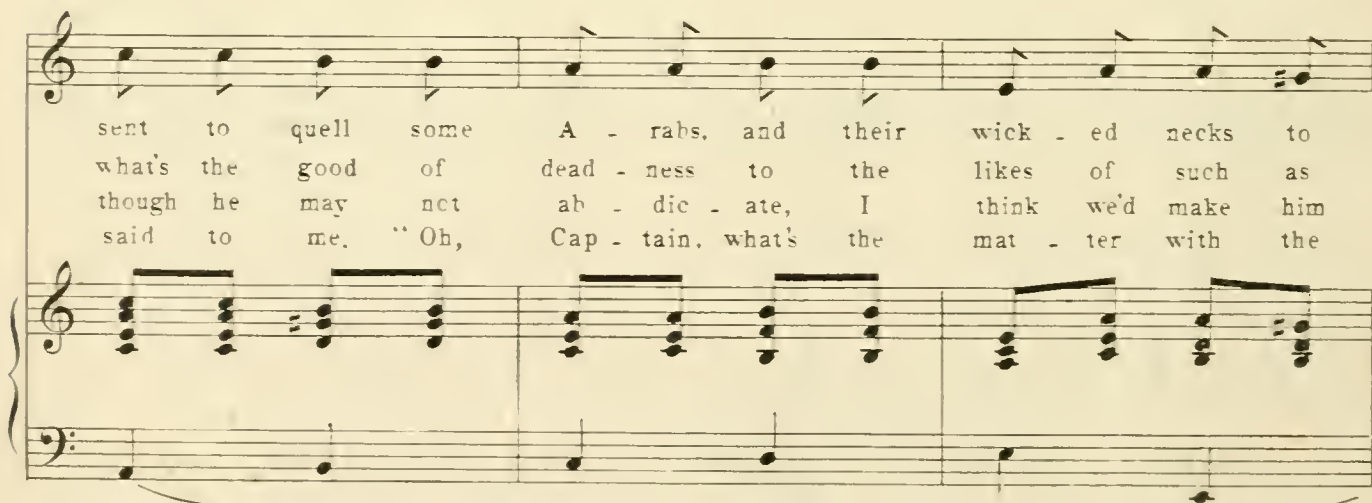
fz



Cap - tain I. who made the wel - kin ring! So to a de - sert
 Cap - tain. we shall dead as mut - ton be! For the foe - men far out -
 E - gypt, and we will not strike a blow! It's a ve - ry sim - ple
 ab - di - cate they knifed him to the bone! And the pop - u - lace cried



reg - ion With a most un - ru - ly le - gion I was
 weigh us. And most cer - tain - ly will slay us. And
 thing To re - move the pre - sent King; For,
 "Vi - va!" When they heard he'd died of fev - er. Then they

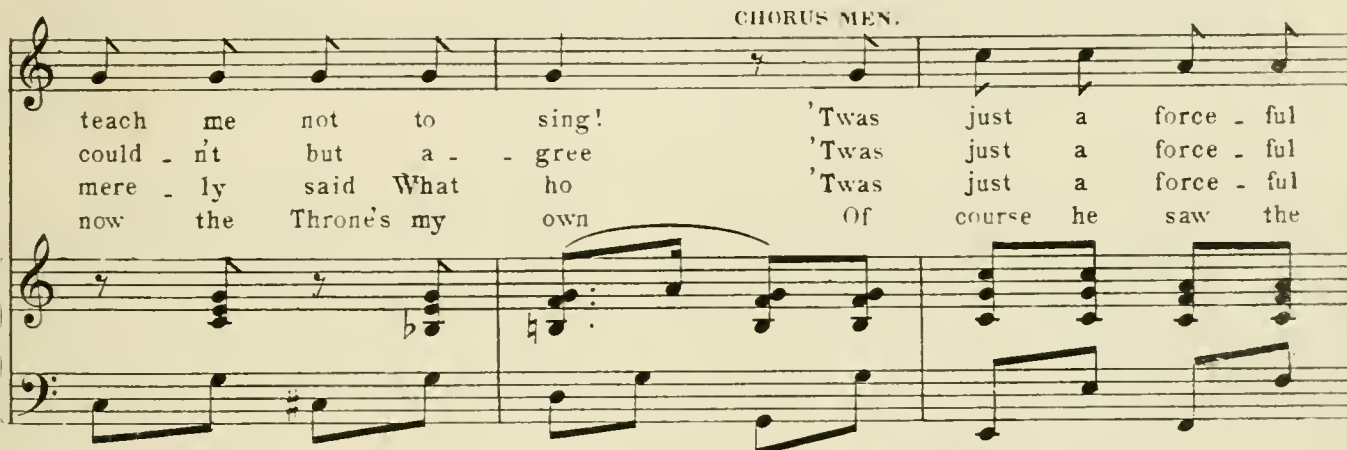


sent to quell some A - rabs, and their wick - ed necks to
 what's the good of dead - ness to the likes of such as
 though he may not ab - dic - ate, I think we'd make him
 said to me. "Oh, Cap - tain, what's the mat - ter with the



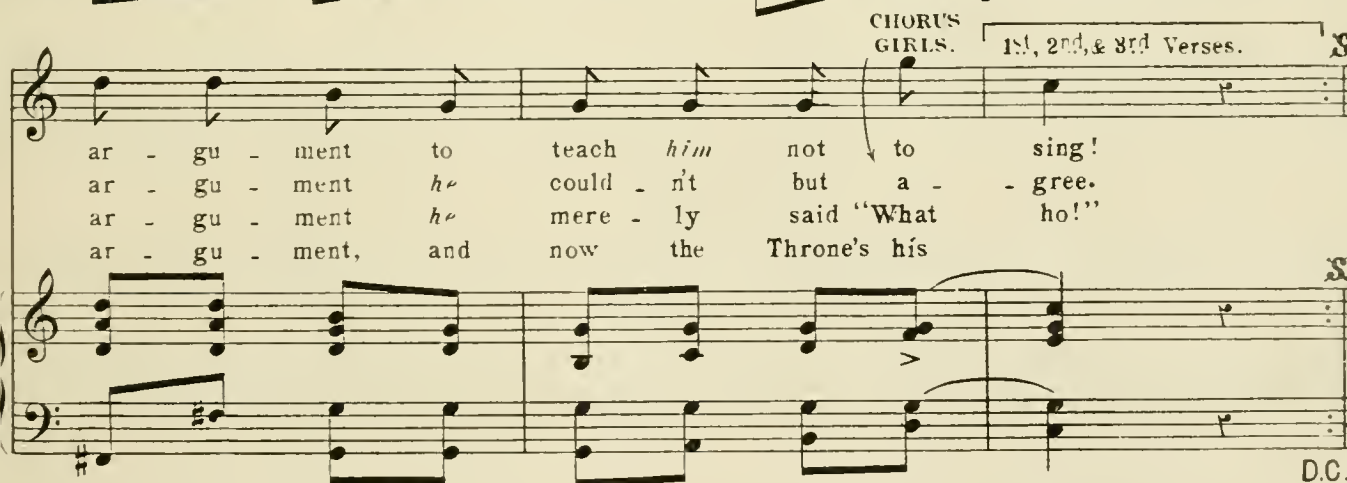
wring. 'Twas just a force - ful ar - gu - ment to
we?' 'Twas such a force - ful ar - gu - ment, I
go 'Twas such a force - ful ar - gu - ment I
Throne?' Of course I saw the ar - gu - ment, and

CHORUS MEN.



teach me not to sing! 'Twas just a force - ful
could - n't but a - gree 'Twas just a force - ful
mere - ly said What ho 'Twas just a force - ful
now the Throne's my own Of course he saw the

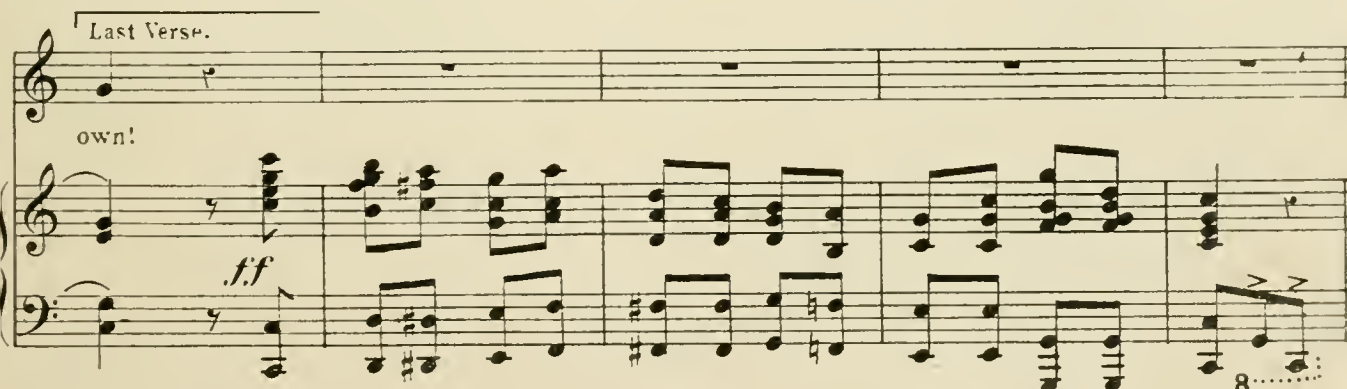
CHORUS GIRLS. 1st, 2nd, & 3rd Verses.



ar - gu - ment to teach him not to sing!
ar - gu - ment he could - n't but a - gree.
ar - gu - ment he mere - ly said "What ho!"
ar - gu - ment, and now the Throne's his

D.C.

Last Verse.



own!

f

8.....

Nº 10. DOUBLE SEXTET. "Six Poor Ladies."

Tempo di Gavotte.

PIANO.

mf

The piano introduction is in 3/4 time, marked 'Tempo di Gavotte'. It features a melody in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand with chords and single notes. The dynamic is marked *mf* (mezzo-forte).

p

The piano accompaniment for the first vocal entry is in 3/4 time. It features a melody in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand with chords and single notes. The dynamic is marked *p* (piano).

SIX GIRLS.

Six poor la - dies of Mem - phis are we, — Con - demned to this grave in.

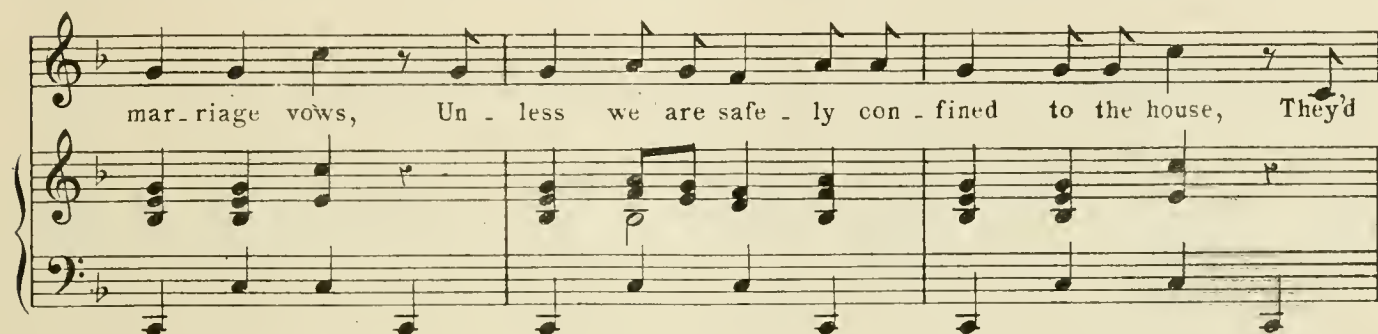
The vocal entry for the six girls is in 3/4 time. It features a melody in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand with chords and single notes. The lyrics are: "Six poor la - dies of Mem - phis are we, — Con - demned to this grave in."

- dig - ni - ty — By each lord and mas - ter. Fear - ing dis - as - ter De.

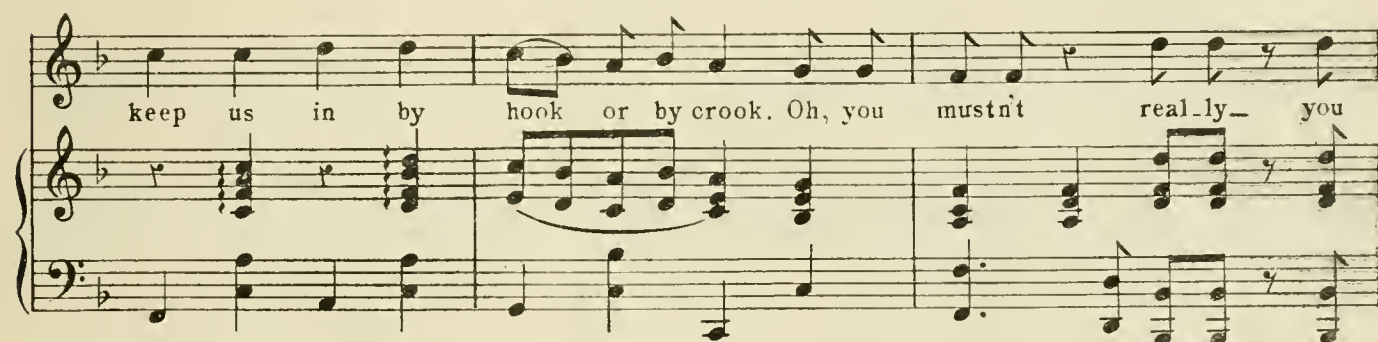
The vocal continuation for the six girls is in 3/4 time. It features a melody in the right hand with eighth and sixteenth notes, and a harmonic accompaniment in the left hand with chords and single notes. The lyrics are: "- dig - ni - ty — By each lord and mas - ter. Fear - ing dis - as - ter De."



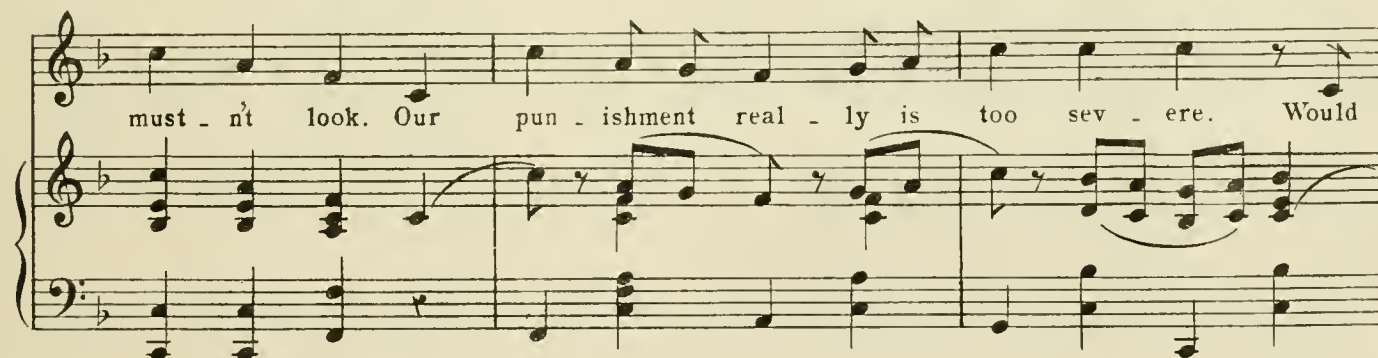
_nied to hide Our feet like al - a - bas - ter. They're anx - ious a - bout our



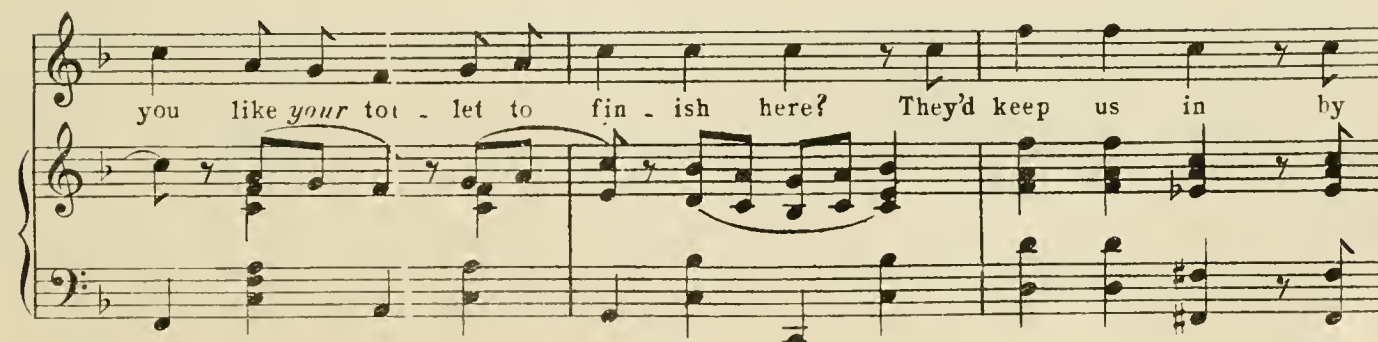
mar - riage vows, Un - less we are safe - ly con - fined to the house, They'd



keep us in by hook or by crook. Oh, you mustn't real - ly - you



must - nt look. Our pun - ishment real - ly is too sev - ere. Would



you like *your* too - let to fin - ish here? They'd keep us in by

hook or by crook You must not real-ly_ You must not look.

SIX MEN.

Six grave mer - chants of Mem-phs are we, De - ceived by our wives out-

-ra - geous - ly We shut up our spouses Safe in our houses, They

sloped, e_loped, Our an - ger it rous-es What must this Cro - co - dile

keep - er think. When he sees an arm - y of toes all pink, Im.

- a - gine women who pine for votes Be - ing subjects for smoke - room

an - ec - dotes, One thing now is ex - treme - ly clear, You'll

get in - to trou - ble if you stay here It would serve him right if his

clothes we took, Oh! no you mustn't— You must - n't look.

MEN.
You

GIRLS.
see we are in a fu - ri - ous rage— Just be - cause we've got

MEN.
GIRLS.
Wives do as bid - den Oh
out of our cage— Not if they're chidden

MEN.

shame

Ev - 'ry ras-cal is

GIRLS.

You're to blame if our toes are not hid-den

jeering at you You're not ev-en white like a living sta-tue

Real-ly we don't know

This end of a la-dy should nev-er be seen.

what you mean

GIRLS.

Don't make our punish - ment too sev - ere. Please let the ep - i - sode

MEN.

It's a ter - ri - ble thing to o - ver - look But we
fin - ish here.

don't think an - y - one now will look.

p *ff*

pp' *ff*

NO. 11. DUET. "Your Majesty!"

53

ANHOTEP and PHARAOH.

Allegro.

VOICE.

PIANO.

ANHOTEP

Your Ma - jes - ty! your

PHARAOH.

Ma - jes - ty! I come to wed your daugh - ter. I'm glad of it; I'm

ANHOTEP

glad of it, I'm glad some rogue has caught her. My hon - or at her

M.8393.

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PHARAOH.

feet I cast I'll be her slave for ev - er. I have no doubt she'll

staccato.

ANHOTEP.

Your Ma jes ty! fet - ter you I have no doubt what - - ev - er. your Ma - jes - ty! no

staccato.

PHARAOH.

maid - en e'er was sweet - er. You'll find a wife, you'll find a wife grows

staccato.

ANHOTEP.

bet - ter if you beat her If you but grant this

staccato.

PHARAOH.

price - less gift, her path shall be all ro - ses. I

ANHOTEP.

Your Ma - jes - ty!

know that's what, I know that's what each im - be - cile sup - po - ses. your

PHARAOH.

Ma - jes - ty! my love has made me bold! Youth's fol - ly makes, youth's

ANHOTEP.

fol - ly makes me thank the gods I'm old. — And

if it please your Ma - jes - ty I fain would wed in

PHARAOH.

haste. I'd have you know her mo - ther, boy, is for - ty round the

ANHOTEP.

waist. Your Ma - jes - ty! your Ma - - jes - ty! you may re - tain her

mf

PHARAOH.

mo - ther. I on - ly mean, I on - ly mean she'll grow just such an.

staccato.

ANHOTEP.

o - ther Her soul and not her waist I wed and

PHARAOH.

it shall be my shrine That's all I ask, that's

all I ask the con - tract you shall sign!

N^o 12. CHORUS of PRIESTS. "Sign the contract."

Allegretto.

Soprano.  Sign the con - tract! Seal the com - pact!
Cut and cap - eryl Wave our dra - pery,

Alto.  Sign the con - tract! Seal the com - pact!
Cut and cap - eryl Wave our dra - pery,

Tenor.  Sign the con - tract! Seal the com - pact!
Cut and cap - eryl Wave our dra - pery,

Bass.  Sign the con - tract! Seal the com - pact!
Cut and cap - eryl Wave our dra - pery,

PIANO.  *pp*

 Now the en - traçte 'ere the wed - ding Con - gre - ga - tion takes its sta - tion,
Light and va - poury; All is flow'r-y. None cen - sor - ious, joy up - roar - ious,

 Now the en - traçte 'ere the wed - ding Con - gre - ga - tion takes its sta - tion,
Light and va - poury; All is flow'r-y. None cen - sor - ious, joy up - roar - ious,

 Now the en - traçte 'ere the wed - ding Con - gre - ga - tion takes its sta - tion,
Light and va - poury; All is flow'r-y. None cen - sor - ious, joy up - roar - ious,

 Now the en - traçte 'ere the wed - ding Con - gre - ga - tion takes its sta - tion,
Light and va - poury; All is flow'r-y. None cen - sor - ious, joy up - roar - ious,



Each re - la - tion Tear is shed - ding. Troth now plight - ed, All ex - ci - ted,
Sun shine glor - ious This her dow - ry. All is readi - ness, Soon be headi - ness

Each re - la - tion Tear is shed - ding. Troth now plight - ed All ex - ci - ted,
Sun shine glor - ious This her dow - ry. All is readi - ness, Soon be headi - ness

Each re - la - tion Tear is shed - ding. Troth now plight - ed All ex - ci - ted,
Sun shine glor - ious This her dow - ry. All is readi - ness, Soon be headi - ness

Each re - la - tion Tear is shed - ding. Troth now plight - ed All ex - ci - ted,
Sun shine glor - ious This her dow - ry. All is readi - ness, Soon be headi - ness

Quite de - light - ed, Ac - qui - es - cing. Bridegroom fear - less, Bride so peer - less,
Some un - steadiness When all's o - ver. High hopes veri - fied, Bridegroom merrified,

Quite de - light - ed, Ac qui es - cing. Bridegroom fear - less, Bride so peer - less,
Some un - steadiness When all's o - ver. High hopes veri - fied, Bridegroom merrified,

Quite de - light - ed, Ac qui es - cing. Bridegroom fear - less, Bride so peer - less,
Some un - steadiness When all's o - ver. High hopes veri - fied, Bridegroom merrified,

Quite de - light - ed, Ac qui es - cing. Bridegroom fear - less, Bride so peer - less,
Some un - steadiness When all's o - ver. High hopes veri - fied, Bridegroom merrified,

Rehearsal

1. 2.

Ra - dant, tear - less, Priests are bless - ing! Tra
Bride half terrified Off to Do - ver.

Ra - dant, tear - less, Priests are bless - ing! Tra
Bride half terrified Off to Do - ver.

Ra - dant, tear - less, Priests are bless - ing! Tra
Bride half terrified Off to Do - ver.

Ra - dant, tear - less, Priests are bless - ing! Tra
Bride half terrified Off to Do - ver.

1. 2.

la la la la la la la la la la Tra la la la la! Tra la la la la

la la la la la la la la la la Tra la la la la! Tra la la la la

la la la la la la la la la la Tra la la la la! Tra la la la la

la la la la la la la la la la Tra la la la la! Tra la la la la

la! Tra la la la la la! Tra la la la la la la la la

la! Tra la la la la la! Tra la la la la la la la

la! Tra la la la la la! Tra la la la la la la la

la! Tra la la la la la! Tra la la la la la la la

Tra la la la la! Tra la la la la la la la la la la! Tra la la la la la la!

Tra la la la la! Tra la la la la la la la la la la!

Tra la la la la! Tra la la la la la la la la la la!

Tra la la la la! Tra la la la la la la la la la la!

ff

Nº 13. SONG. "I'm adviser to this Royal pair."

SEBAK and CHÓRUS.

Allegro moderato.

VOICE.

PIANO.

The first system of the musical score. The voice part is a single line with a whole rest. The piano accompaniment consists of two staves (treble and bass clef) in 2/4 time, marked *f marc.* The melody is in B-flat major, with a key signature of two flats. The piano part features a series of chords and moving lines in both hands.

SEBAK.

1. I'm ad - vi - ser to this Roy - - al
2. It's quite a roy - al re - si - dence from
3. My ar - chi - tect has done his best to
4. It's a most suc - cess - ful blend - ing of the

The second system of the musical score. The voice part continues the melody from the first system. The piano accompaniment consists of two staves (treble and bass clef) in 2/4 time, marked *p*. The piano part features a series of chords and moving lines in both hands.

CHORUS.

SEBAK.

pair, Tra la la la la, Tra la la la la! I'm the
 ev'ry point of view, Tra la la la la, Tra la la la la! And
 tin - ker up the Sphinx, Tra la la la la, Tra la la la la! The
 modern and antique, Tra la la la la, Tra la la la la! The

The third system of the musical score. The voice part continues the chorus melody. The piano accompaniment consists of two staves (treble and bass clef) in 2/4 time. The piano part features a series of chords and moving lines in both hands.

CHORUS

on - ly fel - low liv - ing they could trust with this af - fair, Tra la
 when I've re - up - holstered it, 'twill be as good as new, Tra la
 ser - vants have their quar - ters in the basement with the sinks, Tra la
 sort of place where lov - ers like to spend a hap - py week, Tra la

SEBAK.

la la la, Tra la la la la! They
 la la la, Tra la la la la! I've en -
 la la la, Tra la la la la! I
 la la la, Tra la la la la! And

want - ed an es - tab - lish - ment not like sur - bur - ban vil - las, All la -
 - gaged a staff of ser - vants and a girl to do the char - ing, While the
 an - a - lysed the sub - soil to make sure that it was sand - y, While
 though my in - no - va - tions may of - fend the ul - tra pur - ists, I've

_bur_nums and a sum_mer-house o'er - run with cat - er - pil - lars, But a
lifts and all the light_ing is con - tract - ed for by War - ing, The
when the Prince is late at night hell find the tram_way hand - y; I
put a rail_ing round it to keep off ob - tru - sive tour - ists, The

man_sion large e - nough for two, and pos - si - bly a kid, So I
fur - ni - tures all Chip - pen - dale made by a man called Mos - es, And the
thought un - de - cor - a - ted stone was just a shade pro - sa - ic, So I've
weak - est point a - bout it is the lack of ven - ti - la - tion, Still,

hired from the a - gents a most room - y py - ra - mid.
Art and Craf - ty bed - steads will be far from beds of ro - ses
had Sir Will - iam Rich - mond down to dab it with mo - sa - ic.
as a mod - ern re - si - dence, it's quite a rev - e - la - tion.

1. 2. & 3.

So he hired from the a-gents a most room-y py-ra-mid.
 And the Art and Craf-ty bedsteads will be far from beds of ro-ses. D.C.
 So he had Sir William Richmond down to dab it with mo-sa-ic.

So he hired from the a-gents a most room-y py-ra-mid.
 And the Art and Craf-ty bedsteads will be far from beds of ro-ses.
 So he had Sir William Richmond down to dab it with mo-sa-ic.

So he hired from the a-gents a most room-y py-ra-mid.
 And the Art and Craf-ty bedsteads will be far from beds of ro-ses. D.C.
 So he had Sir William Richmond down to dab it with mo-sa-ic.

So he hired from the a-gents a most room-y py-ra-mid.
 And the Art and Craf-ty bedsteads will be far from beds of ro-ses.
 So he had Sir William Richmond down to dab it with mo-sa-ic.

1. 2. & 3.

D.C.

CHORUS.

4.

Still, as a modern re-sidence, it's quite a rev-e-la-tion.

Still, as a modern re-sidence, it's quite a rev-e-la-tion.

Still, as a modern re-sidence, it's quite a rev-e-la-tion.

Still, as a modern re-sidence, it's quite a rev-e-la-tion.

ff

N^o 14.—FINALE ACT I.

Allegro moderato.

PIANO.

NEBENCHARI. (Spoken)

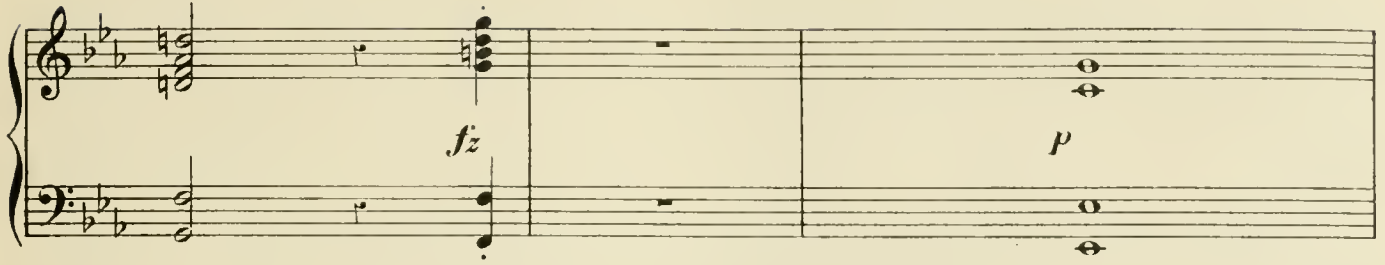
Dogs and scum and roystering vermin, Bow before the Royal ermine

Because of this distressing rumour— The King is in a vicious humour. His

Majesty has left his meal; The royal soup is getting cold; No

lightsome corks go pop!

Untouched his chop, And round his plate of gold I saw the chilly



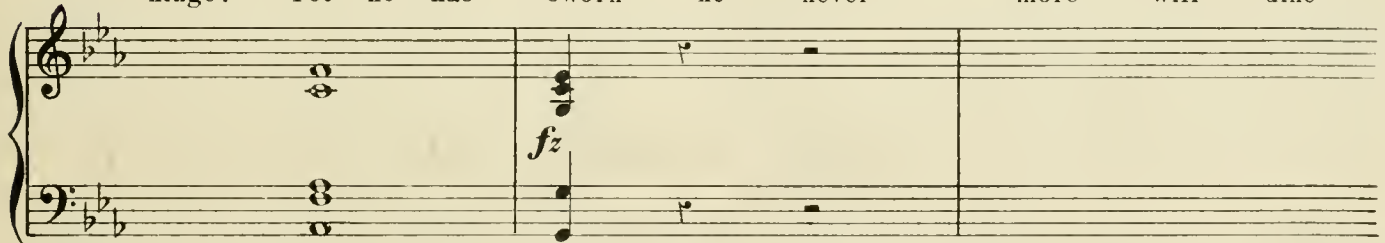
fat congeal.

Cringe!

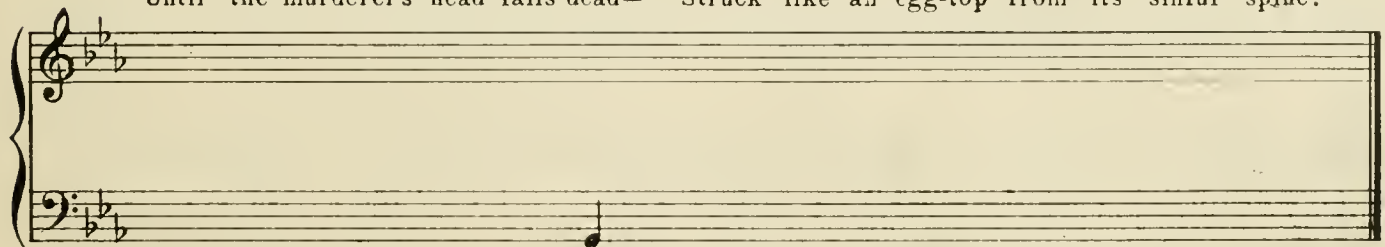
Bend each knee's obsequious



hinge: For he has sworn he never more will dine



Until the murderer's head falls dead— Struck like an egg-top from its sinful spine.



Bass Drum.

Allegro. p

Soprano.
Alto.
Tenor.
Bass.

Has a-ny-bo-dy seen our cat? Pus-sy, pus-sy, puss, puss, purr! There's a

Has a-ny-bo-dy seen our cat? Pus-sy, pus-sy, puss, puss, purr! There's a

PIANO.

fz *p*

Unison.

deep red stain on the back-door mat And a most sus-pi-cious blur! Has

deep red stain on the back-door mat And a most sus-pi-cious blur! Has

a - ny - bo - dy seen our cat? Pus-sy, pus - sy, puss, puss, purr! If

a - ny - bo - dy seen our cat? Pus-sy, pus - sy, puss, puss, purr! If

p

a - ny-one's kill'd her it's tit for tat Whether no-ble or low caste cur. Has

a - ny-one's kill'd her it's tit for tat Whether no-ble or low caste cur. Has

a - ny - bo - dy seen our cat? Pus - sy, pus - sy, puss, puss, purr! The

a - ny - bo - dy seen our cat? Pus - sy, pus - sy, puss, puss, purr! The

rall.
on - ly clue is that where she sat We found these fragments of fur!

rall.
on - ly clue is that where she sat We found these fragments of fur!

Adagio.

CHORUS OF MEN.

Tenors.



Basses.



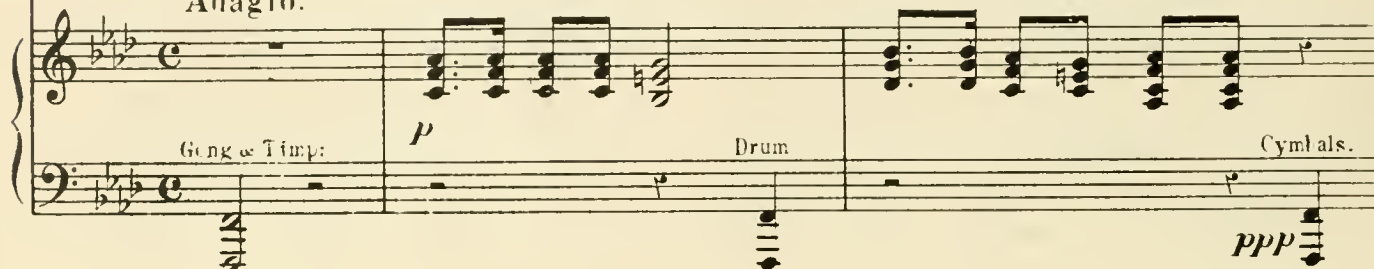
Sound the funeral drum

Clash the mournful brass-es;

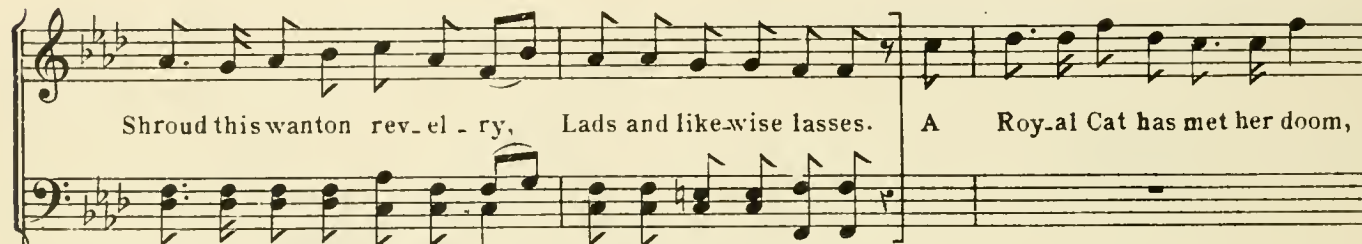
Sound the funeral drum

Clash the mournful brass-es;

Adagio.



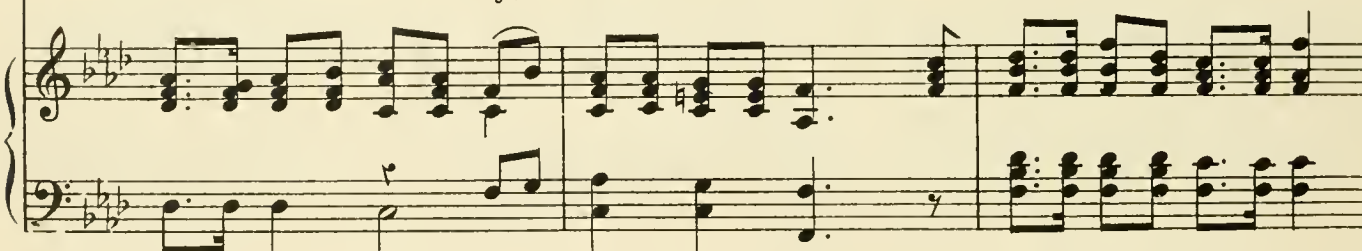
ARCHPRIEST.



Shroud this wanton rev-el-ry, Lads and likewise lasses.

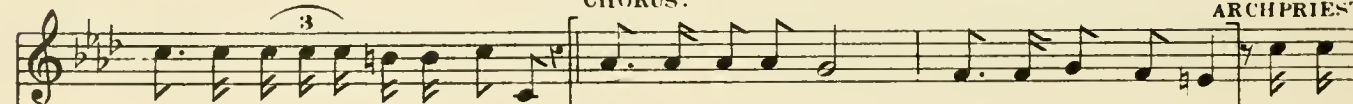
A Roy-al Cat has met her doom,

Shroud this wanton rev-el-ry, Lads and likewise lasses.



CHORUS.

ARCHPRIEST.



Kill'd by one of the up-per classes, Sound the brasses twang! Beat the fune-r-al drum, Now the

Sound the brasses twang! Beat the fune-r-al drum,



vil-lain who did it shall sure-ly hang, Or be stood on his head in a butt of mo-lass-es.

Shroud this wanton re-vel-ry, Wave the crinkled crape; Who-ev-er did this de-vil-ry

CHORUS.

Ne-ver shall es-cape. Sound the fune-al drum- Pre-pare - a roy-al tomb, It

Sound the fune-al drum- Pre-pare - a roy-al tomb, It

Time.

is decreed This bloody deed Shall shroud the world in gloom. Take heed, The mourner's weed Assume;

is decreed This bloody deed Shall shroud the world in gloom. Take heed, The mourner's weed Assume;

Till the murderer we unearth We will not suffer love or marriage, Be-trothal, death, nor birth.

Till the murderer we unearth We will not suffer love or marriage, Be-trothal, death, nor birth.

2nd PRIEST.

If you this e-dict do dis-par-age, In - dulse in re-vel-ry or mirth - In

kisses, twins Or of her sins; We foretell some grave miscarriage, Of the justice of the King,

Lento.

CHORUS.

3rd PRIEST.

Much un-call'd for suf-fer-ing. Re-concile your hearts to woe, Dis-perse and

Much un-call'd for suf-fer-ing.

Lento. *f*

CHORUS.

go Nor smile, and sing We would not have un-call'd for suf-fer-ing. You wretched masses And

You wretched masses And

p

no - ble class-es, All who to life would cling, Heed well the e - dict

no - ble class-es, All who to life would cling, Heed well the e - dict

of the King. Sound the cymbals bing! Ev'ry soul shall weep-ing go

of the King. Sound the cymbals bing! Ev'ry soul shall weep-ing go

Till the murderer we know. This, the e - dict of the King! This, the e - dict of the King!

Till the murderer we know. This, the e - dict of the King! This, the e - dict of the King!

(Doppio Movement.)

Recit.

NEBENCHARI.

Allegro.

accel.

Has

ALL.

PTOLEMY.

a - ny searcher found a clue?

No!

Pardon me,

I have a

ff

NEBENCHARI.

PTOLEMY.

3

few!

You've heard the miscreant confess?

No! but on a gentleman's

p dolce.

dress

I

saw a stain

suspiciously

rud - dy,

And

like some strands of fur all blood - y -

The fact's suspicious!

Who is this vicious knave, by thun - der? Ah! I

ff

f

won - der If it will break a roy - al heart And

pp

ppp

a tempo

p dolce.

sore up - set the ap - ple - cart? But see yon youth whose

strong right arm em - bra - ces The willowy waist of the

3

most fair Am - a - sis, His ash - en looks por -

f

tray Blood spilt And guilt; I deep - ly grieve this is his

wed - ding day! Oh,

AMASIS.

Sop. We deep - ly grieve this is his wed - ding day!

Alto. We deep - ly grieve this is his wed - ding day!

CHORUS. Tencr. We deep - ly grieve this is his wed - ding day!

Bass. We deep - ly grieve this is his wed - ding day!

p

hold your peace, old man; I beg you, go a - way. I fear, Your Po - ten - cy this

PP

PTOLEMY.

gives the show a - way. To think that he should go and stow a - way Poor Pussy.

rall.

NEBENCHARI. *Recit.*

Tell me, now, sir, We con-des-cend to ask you

ci-vil-ly; Have you con-nived at a-ny way pri-vi-ly The

death of a Roy-al mous-er. A - - - las! great priest, 'tis

true she is a gon- - er, Quite thought-less-ly I

dropp'd a brick up - on her; By all the laws of

chance it should have missed her, But oh! it cannoned off the

Andante *p* *f*
 wall — and kiss'd her. CHORUS. He has confess'd he has confess'd. Oh,
p *f*
 He has confess'd he has confess'd. Oh,

Da ***

cresc.
 why? Sure-ly he might have told a little lie: A lit-tle lie were
cresc.
 why? Sure-ly he might have told a little lie: A lit-tle lie were

p
 bet-ter than to die. He has confess'd— Oh, why?
p
 bet-ter than to die. He has confess'd— Oh, why?

Allegro
Tempo
pp

Recit. ad lib.

PRIEST

Your sentence—See the vil-lian win - - ces.

NEBENCHARI.

Death though he were a thousand princes! This is my command.

CHORUS.

All who a - gree With me Hold up the dex-ter hand. We all a - gree, Our
We all a - gree, Our

hands you see, Death though he were a thou-sand prin - ces!

NEBENCHARI

All those who do to mercy feel inclined Stand forth, the others stand behind.

Tempo Allegro.

cresc.

CHORUS.

CHEIRO.

Death though he were a thou - sand prin - ces. 'Twas

Death though he were a thou - sand prin - ces.

ff

p

Tempo di Valse.

giv'n to you a - lone In those dear

eyes to light love's flame, Rash fool to play this thought - less

pp CHORUS. CHEIRO.

game, This thought - less game, Your life was not — your own, Be -

pp

This thought - less game,

Red. *

- cause of your fol - ly She's all me - lan - cho - ly, She must live out her life all a -

Red. * *Red.* *

CHORUS. CHEIRO. CHORUS. CHEIRO.

- lone. — A - lone! And ev - en your death won't a - tone! A - tone! She must live out her

A - lone! A - tone!

pp

Red. *

life all a - lone. If I'd had your chances Of winning her glances I

Red.



CHORUS **CHEIRO.** *rit.* *a tempo.*

would have risk'd nothing, I own— I own. I would have risk'd nothing, I own. 'Tis a

I own.

rit. *a tempo.*

CHEIRO.

sor - ry e - clipse With your name on her lips; She must

CHORUS. A sor - ry e - clipse With your name on her

A sor - ry e - clipse With your name on her

live out her life all a - lone; I would have done better. I own.

rall. en-tan-do

lips.

lips.

rall. en-tan-do.

Recit. PTOLEMY.

Of this terrible sin this has quite con -

f

AMASIS.

-vinced her. But that won't prevent me dy-ing a spins-ter. Oh! weigh one Cat, though

3

accel.

val-ua-ble and rare A - gainst my life - long a - go - nised des-pair,

You would not have me die a faded spinster?

CHORUS. (Unison.)

Quicker.

p

Oh, fool to smite A hallowed cat; —

Was it worth while To — die for that? — Oh, fool to weigh Love's

joys so light, You'll die to - day Or — else to - night.

CHORUS.

He'll die to - day — Or else to - night, He'll die to - day Or else to - night.

He'll die to - day Or else to - night, He'll die to - day Or else to - night,

AMASIS.

You'll die to - day Or else to - night. —

He'll die to - day — Or else to - night, — He'll die to - day Or else to - night. —

He'll die to - day Or else to - night. He'll die to - day Or else to - night. —

Recit ad lib.

PSAMTIK.

Presto.

8.

Mark how the villain win - ces.

NEBENCHARI.

GUARDS.

87

Suit_a-ble princes Grow thick as leaves in Vallamba-ro-sa. A-way with him! We go, sir.

NEBENCHARI.

ad lib.

He must be tortured now he's caught; And send to me a full re - - port.

PSAMTIK.

We'll place the dog in a dun - geon deep, And

cross - ex - amine him closely, We'll ex - tract from him a whimsic-al tale If we

sti-mu-late him jo-cosely. We'll note how'neath our tor - ture's grim He'll

sup - pli - cate and grovel, Our re - port will be as a - mus - ing as A

mod - ern sensa - tion - al novel.

CHORUS.

We'll place the dog in a dun - geon deep And

We'll place the dog in a dun - geon deep And

cross - ex - a - mine him closely We'll ex - tract from him a whim - si - cal tale If we

cross - ex - a - mine him closely We'll ex - tract from him a whim - si - cal tale If we

stim - u - late him jo - cosely. We'll note how 'neath our tor - tures grim He'll

stim - u - late him jo - cosely. We'll note how 'neath our tor - tures grim He'll

sup - pli - cate and grovel, Our re - port will be as a - mus - ing as A

sup - pli - cate and grovel, Our re - port will be as a - mus - ing as A

AMASIS. (In strict time.)

Be kind, be kind to

mod - ern sen - sa - tion - al no - vel.

mod - ern sen - sa - tion - al no - vel.

him, I know your gen - er -

- os - i - ty, The sit - u - a - tion

is not one to treat with such jo -

-cos - i - ty. My rich - es, jew - els

Con Fed.

all are yours, and I your slave most

will - ing, If you will but re -

-frain from this fa - - ce - tious way of killing;

slower.

p

If in the dim for-got-ten past you ev-er had a mo-ther, Who

p *slower.*

poco accel.

a tempo

heard you lisp your Al-pha-bet and made you kiss each o-ther, By

poco accel.

a tempo

rallentando.

Recit.

her grey hairs I beg of you to treat him like a brother. I'm ve-ry young, I

rallentando

p

do not know. per-haps you had no mo-ther. These things to me are all a

mys-te-ry; I ne-ver stud-ied Natural His-to-ry, But

CHORUS OF GUARDS.

I will be your sis-ter if you'll treat him like a bro-ther. This

This

weak-ness we must smo-ther. No, we ne-ver had a mo-ther, And our

weak-ness we must smo-ther. No, we ne-ver had a mo-ther, And our

Pa-ter was a ha-ter of all sen-ti-ment or weep-ing, We'll not

Pa-ter was a ha-ter of all sen-ti-ment or weep-ing, We'll not

tor-ture him un-du-ly, But just test his cour-age tru-ly, And his

tor-ture him un-du-ly, But just test his cour-age tru-ly, And his

tor-ture will be naught you can con-si-der out of keep-ing.

tor-ture will be naught you can con-si-der out of keep-ing.

Allegro.
АННОТЕП.

Sweet-heart, despair not, I am not yet be-head-ed; To-mor-row may-be,

f Allegro

Recit ad lib.

we shall yet be wed-ded-- But you and Pharaoh Have a care, oh! For tho' I

die beneath assault and bat-ter-y, In halt-ing verse My dy-ing

f

curse Shall spiflicate your Sacred Catter-y.

f *ff*

8 8

Allegro agitato.

I curse their fur; It shall drop off in patch-es; I curse their claws; They'll poison

fp tremolo.

scratches; I curse their tempers; They'll grow like Di-o-ge-nes; I curse their

woeing And their little progenies; I curse their brains, They'll get con

- ges - tion; I curse their food; They'll have in - di - ges - tion. I curse their

ff

3

home life, I curse their morals; Their eyes shall be scratch'd Out in frequent quarrels. I curse each

mf

whisker, I curse each tail; They shall sing out of tune, Their voices fail. I curse their

cres poco a poco

liv - ing and to hu - mour all these pop - u - lar fal - la - cies It is my

p

curse, that each shall die nine deaths from pa - - ra - ly - sis.

CHORUS.

ff

Strike him— Lynch him! Death and fu - ry

ff

Strike him— Lynch him! Death and fu - ry

fff

Lynch our judge and lynch our ju - ry. Kill him! kill him!

Lynch our judge and lynch our ju - ry. Kill him! kill him!

Presto. *Allegro.*

NEBENCHARI.

This his fin - al hour. Stand back!

Presto. *Allegro.*

ff marc.

Stand back! You guardsmen, take the sinners corse. You rab-ble who would in-tervene, What's

ff

sauce for cats I think may well be sauce For him. Per-haps you gather what I

Allegro con vivo.

mean. To-night while all of you take for-ty winks,

rit. *p*

Ea-sy in conscience like the white sou'd child, In ways from which im-ag-in-

-a-tion shrinks, We will avenge the Cat he has reviled. And

yet the terrors of the night shall pale Be - fore the pos - si - bi - li -

- ties of day, 'Till, when the sun is heaven high at noon,

Recit. ad lib.

Death he will welcome as a Roy-al boon. For not till the sun has mounted to the crown of heaven's proud

marcato.

dome, Shall my mounting wrath be ap-peased and my eag-er heads-man strike

home.

ff Strike him! Lynch him!

ff Strike him! Lynch him!

Death and fu - - ry, Lynch our judge and lynch our ja - ry.

Death and fu - - ry, Lynch our judge and lynch our ju - ry.

Stone him to death. Put him to death!

Stone him to death. Put him to death

3

Put him to death Strike him! lynch him! Strike him! lynch him!

3

Put him to death Strike him! lynch him! Strike him! lynch him!

Put him to death to death.

Put him to death to death.

ff

End of Act I.

ACT II.

101

Nº 15.- OPENING CHORUS. "Arma Virumque Cano."

(NEBENCHARI and PRIESTS)

Lento.

PIANO

(NEBENCHARI) (CHORUS.) (NEBENCHARI)

Ar-ma virum-que ca-no, Quod erat demon-strandum. Ah! ——— Ve-ni, vidi,

(CHORUS.) (NEBENCHARI)

vi-ci, Status quo ante bellum. Ah! ——— Pri-mus in-ter pares,

CHORUS.

Quod erat faci-endum. Sic transit gloria mundi, Re-ducti-o ad ab-sur-dum. Ah! ———

No 16.- SOLO and CHORUS. "These Cats plague my life."

(NEBENCHARI and CHORUS)

Allegro moderato.

PIANO

f *leggiere*

The piano introduction consists of two systems of music. The first system is in 6/8 time, with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, with some chords and rests.

NEBENCHARI.

1. These cats plague my life out in -
2. I of - ten think life would be
3. In pub - lic were all Church and

The vocal entry for Nebenchari is shown on a single staff. It begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment continues below, with dynamics *mf* and *p* indicated.

The chorus section features a vocal melody and piano accompaniment. The vocal line includes the lyrics: "fer-nal-ly; mer-ri-er, state-ly, I wish they were banished e-ter-nal-ly. Could I on-ly ob-tain a small ter-ri-er: We pa-rade a-round ve-ry se-date-ly: Their If each We". The piano accompaniment is in 6/8 time, with a key signature of one flat (Bb).

cur - sed cat-a-wauling Is simply ap - pall - ing, Di - night - ly and al - so di -
 day for di - ver - sion Hed kill a fat Per - sian. I'd slip out at night-time and
 keep up a fic - tion Of cat ju - ris - dic - tion As we have impressed on you

urn - al - ly; But they have to be kept from mau - rau - ders, For
 bu - ry her. Oh, it adds to the great com - pli - ca - tion Of a
 late - ly. But still we are fear - ful - ly fox - y, We

such are the High Priest - ly or - ders. Folk should take more pre - cau - tion, When
 High Priest's mag - ni - fi - cent sta - tion, When his sym - pa - thies lie With poor
 rule all this coun - try by prox - y; What we do on the sly We can

death is their por - tion, To keep out of the way of their
 peo - ple who die, Just be - cause we're a cat - rid - den
 al - ways de - ny If in pub - lic we be quite or - tho -

CHORUS.

warders. But they have to be kept from mau - raders, For
 na - tion. Oh, it adds to the great com - pli - ca - tion Of a
 dox - y. But still we are fear - ful - ly fox - y, We

But they have to be kept from mau - raders, For
 Oh, it adds to the great com pli - ca - tion Of a
 But still we are fear - ful - ly fox - y, We

such are the High Priest - ly or - ders. Folk should
 High Priest's mag - ni - fi - cent sta - tion When his
 rule all the coun - try by prox - y; What we

such are the High Priest - ly or - ders. Folk should
 High Priest's mag ni - fi - cent sta - tion When his
 rule all the coun - try by prox - y; What we

take more pre - cau - tion, When death is their por - tion To keep
 sym - pa - thies lie With poor peo - ple who die Just be -
 do on the sly We can al - ways de - ny If in

take more pre - cau - tion, When death is their por - tion To keep
 sym - pa - thies lie With poor peo - ple who die Just be -
 do on the sly We can al - ways de - ny If in

out of the way, To keep out of the way, To keep
- cause we're a Cat, Just be - cause we're a Cat, Just be -
pub - lic we be, If in pub - lic we be, If in

out of the way, To keep out of the way, To keep
- cause we're a Cat, Just be - cause we're a Cat, Just be -
pub - lic we be, If in pub - lic we be, If in

1st & 2nd. Last time.

out of the way of their warders.
- cause we're a Cat - rid - den - na - tion.
pub - lic we be or - tho - dox - y.

out of the way of their warders.
- cause we're a Cat - rid - den - na - tion.
pub - lic we be or - tho - dox - y.

fz *fz* *f*

Dance.

fz

N^o 17. SOLO. "The morning's heartless Sun."

(AMASIS)

Moderato.

PIANO. *p*

The piano introduction consists of two staves. The right hand begins with a half rest, followed by a series of eighth notes ascending and then descending. The left hand plays a similar pattern, starting with a half rest and then moving in eighth notes. A long slur connects the end of the first measure to the beginning of the second measure across both staves.

The second system of the piano introduction continues the melodic and harmonic patterns from the first system, maintaining the same tempo and dynamics.

S.

1. The morn - ing's heart - less
2. The stars which watched us

S.

p

The first system of the vocal and piano accompaniment. The vocal line (S.) begins with a half rest, followed by a series of eighth notes. The piano accompaniment (p) consists of chords in the right hand and single notes in the left hand, all in a 6/8 time signature.

sun will gild The roofs of this — proud
plight our troth, We trust - - ed to — their

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support with chords and single notes.

ci - ty; Nor heed my heart dis -
blind - ness; Their steel - y eyes de -

maged and chilled: Why wont the sun show pi - ty? The
- ny us both The milk of hu - man kind - ness. The

moon to - day will flood a - gain The gar - den of this
day dawns like an ope - ning flow'r Though my glad dream is

Pal - ace: It may be fool - ish
shat - tered: I think the world in

1.

to com - plain, Why need she be so

2.

cal - lous? this dark hour Might just pre - tend it

Lento e dim.

mat - tered. Ah!

Lento e dim.

Fed.

Nº 18.-SOLO. "The Veriest Gambler I."

(CHEIRO)

Allegretto.

VOICE.

The ver - iest gam - bler I, Of

PIANO.

*mf**mp*

all who cast the die. The years to - day — I

stake and play To win — my la - dy's eye. The

bold - est lo - ser I, Al - though the end be

nigh. A look she bent In won - der - ment, So let it be - I

die. An ea - - sy task have I, Not

poco accel

mine to make her sigh, My life would grieve her

Un - - de - ceive her, Be - fore I fail - good - bye.

Red. *

Nº 19. TRIO. "This outbreak was wholly unlooked for?"

111

(PTOLEMY, SEBAK and ANHOTEP.)

Allegro.

PTOLEMY.

This outbreak was wholly un - look'd for,

SEBAK.

Your breath you most certainly

ANHOTEP.

Your pass - age is al - rea - dy book'd for

waste;

A

Where?

My — judgement you've tried to dis -

place not at all to your taste.

-quali-fy,

It is not at all *comme il faut*;

He's a dif-fi-cult begger to

Oh, a ve - ry hard row I must hoe.

mol - li - fy;

CHORUS.

Sop^o *f*
Alto. *f*
Tenor *f*
Bass. *f*

Oh, a ve - ry hard row you must hoe, — A ve - ry hard row you must

hoe, — He's a dif - fi - cult beg - ger to mol - li - fy oh! A

ve - ry hard row you must hoe.

ve - ry hard row you must hoe.

The musical score is arranged in four systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The vocal parts are marked with a forte (*f*) dynamic. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures. The piano accompaniment features a steady rhythmic pattern with chords and single notes, also marked with a forte (*f*) dynamic. The key signature has one sharp (F#), and the time signature is 2/4. The score concludes with a final piano accompaniment flourish.

We — make it a prac-tice at tri-als
 To com-
 A pri-son-er's stur-dy de-
 demn; oh, we ne ver ac- quit.
 - ni-als, de- ni-als
 Are mere-ly a foil to our wit.

The musical score is written for voice and piano. It consists of four systems of staves. The first system has three staves (two vocal, one piano). The second system has three staves (two vocal, one piano). The third system has three staves (two vocal, one piano). The fourth system has three staves (two vocal, one piano). The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The lyrics are written below the vocal staves. The score is in common time (C). The key signature has one flat (B-flat). The tempo is marked 'p' (piano).

But you'll
care not a hang for your sen - tence.

I hoped to see signs of re -
die as a mat - ter of course.

- pen - tence, re - pen - tence.
I de - fy you to put it in force.

CHORUS.

He de - fies you to put it in force, ——— He de - fies you to put it in

He de - fies you to put it in force, ——— He de - fies you to put it in

f

force, ——— We hoped to see signs of re - pen-tence, re - pen-tence, He de -

force, ——— We hoped to see signs of re - pen-tence, re - pen-tence, He de -

- fies you to put it in force.

- fies you to put it in force.

You'd bet - ter for mer - cy be su - ing
 This
 A Judge is im - mune from rough
 fact to your no - tice I'd bring,
 hew - ing, rough hew - ing,
 His di - vin - i - ty's hedged like a King.
 Yet

Oh! a de - li - cate ques - tion that
Kings sometimes go to per - di - tion.

It's a lit - tle too late for con -
rai - ses.

- tri - tion, con - tri - tion.
You may both of you ted - die to blaz - es.

CHORUS.

f

You may both of you toddle to blaz-es, You may both of you toddle to blazes, It's a

f

You may both of you toddle to blaz-es, You may both of you toddle to blazes, It's a

f

lit-tle too late for con - trition, contrition, You may both of you toddle to blaz - es.

lit-tle too late for con - trition, contrition, You may both of you toddle to blaz - es.

Dance.

fz

N^o 20. DUET. "Oh, this world has one oasis."

ANHOTEP and AMASIS.

Moderato.

VOICE.

PIANO.

First system of the musical score. The voice part is a whole rest. The piano part is in 3/4 time, marked *mf*, and features a large arpeggiated chord in the final measure.

ANHOTEP.

Second system of the musical score. The voice part (ANHOTEP) sings: "Oh! this world has one o - a - sis, Sweet Am-". The piano accompaniment provides harmonic support.

Third system of the musical score. The voice part continues: "- a - sis! And it's by your side that place is My Am-". The piano accompaniment continues with harmonic support.

Fourth system of the musical score. The voice part continues: "- a - sis! Sad and sor-row-ful my case is, Weep Am-". The piano accompaniment concludes the piece.

accel.

- a - sis! And the laughter on your face — is Gone. — Am.

col voce.

- a - sis. For I've kick'd right o'er the tra - ces, Yes, — Am.

a tempo

rit.

- a - sis. And the worst of my dis - grace is That it's run my lit - tle

rit.

race is, So I sing *cheu fu - ga - ces* — With Am - a - sis!

AMASIS.

I would my wea - ry heart would break, Why are sad hearts so much too

mp

strong? If from my arms my love they take, To

wish to die can - not be wrong. Dear heart, could we but change our

pla - ces, Would you live on with - out Am - a - sis? Oh,

dear-est love, I would that I Were bold to live—as you to

die.

AN HOTE P.

Sweet-heart, look up, and

do not shrink Be-fore these ras-cals un-der-bred,

Yet know the bit-ter cup I drink, Is of the tears I've made you

rall.

rall.

AMASIS.

And yet must we, must we of king-ly race Meet

shed! And yet must we, must we of king-ly race Meet

death— or life with smil-ing face No— tear must dim Am-a-sis'

death— or life with smil-ing face No tear must dim Am-a-sis'

eye— Be hold to live,— Be hold to live— as *you* to die!

eye Be hold to live,— Be hold to live— as *I* to die!

Red. 4. *

Nº 21.-SOLO. "A lonely little maid."

125

(NATIS.)

Allegretto.

VOICE.

PIANO.

1. I'm a
2. I'm

lone - ly lit - tle maid, oh, a ve - ry lone - ly maid, Con -
so a - fraid to ask; oh, it's ter - ri - ble to ask; You

- demned to mar - ry ug - ly Ptol - e - my. But I
are so ve - ry beau - ti - ful, and I'm so ve - ry plain. I'm not

do not want to wed. I would soon - er far be dead, Oh, he's
good e - nough for you. But what is a girl to do, I may

not at all the kind of chap for me. Still, I
nev - er get a - no - ther chance a - gain. I'm not

am a lit - tle shy: oh, yes, ve - ry, ve - ry shy. And the
good e - nough for you, but I'm much too good for him; The

Ped. * *Ped.* *

sort of chap that I could love is shy as he could be. Lit - tle
drift of these re - marks you sure - ly now must see. It's a

maid - ens go out walk - ing, But they may not do the talk - ing, And I
ve - ry bold sug - ges - tion, But if you would pop the ques - tion, You could

Red. *

know that I am most un - maid - en - ly. Do you
save me from that wick - ed Ptol - e - my. Or

rall.

a tempo

know, oh, gal - lant Psam - oh, tru - ly hand - some Psam, You
if you will not speak. - per - - haps you dare not speak, Just

lead - a ve - ry i - dle self - ish life. Oh,
let me hold your hand and hear the worst. You

Psam - tic; gal - lant Psam It's wait - ing here I am, And you
need - nt say a word, But just show that you have heard, Oh! I

real - ly would be bet - ter if you had a lit - tle wife!
know its ve - ry sud - den, but I've loved you from the first.

Dance. (After 2nd Verse.)

f

pp


f


Nº 22. QUARTETTE "The Verdict."

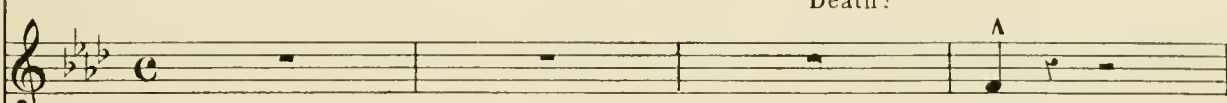
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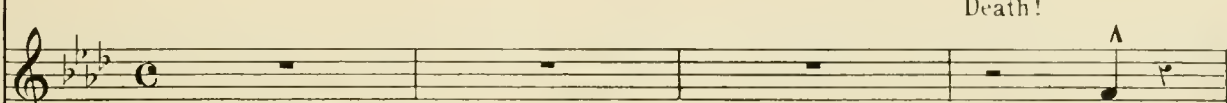
(PHARAOH, NEBENCHARI, PTOLEMY and SEBAK.)


Andante Religioso.

PHARAOH.  Death!

NEBENCHARI.  Death!

PTOLEMY.  Death!

SEBAK.  Death!

PIANO. 

Death is his cer-tain por-tion Mere -

Mere -

Mere -

Mere -

Mere -



Oth-er-wise he'd re-peat the trick With an -

Merely as a pre-cau-tion—

- o - ther cat And a - no-ther brick, He can't be a Mum-my

NENECHARI.

at a - ny rate We shall just have a grim tête a tête But a

Mummy he shall ne-ver be made The Roy-al edict must be o-beyed!

Ph. So!

S. b. So!

Pt. So!

S. So! Ptolemy won't get paid!

pp

Ptol Pto-le-my don't seem charmed—

Ptol

Ptol

Ptol

Ptol

But

A

But Of course he can't be em - balmed —

But

But

PIHARAOH.

mode of death that's rather fun - ny Is done with ants and a

NEBENCHARI.

pot of hon - ey We've a text book full of un - speak - a - ble tortures With a

PTOLEMY.

spec - ial chap - ter de - signed for Courtiers I've still one com - fort

sweet, if small All of his wealth to me will fall.

Ph. No. I don't see that at all.

Neb. No.

Pl. Oh!

S. No.

pp

How. Much do you think he's got

How.

How.

How.

Let's

There's

Let's

Let's

Let's Share it a - mong the lot

PHARAOH.

Not e - nought to dis - pute a - bout Sim - ply let it be

PTOLEMY.

odd man out Sup - pose we have it that odd man wins?

This is — where the — fun be - gins I al - ways use one par -

(Business of tossing coins)

- ti - u - lar coin.

Lento.

Heads Really that's most a - noyin' Really that's most a -

Heads Really that's most a - noyin' Really that's most a -

Tails Really that's most a - noyin' Really that's most a -

pp *Lento.*

noin'

- noyin'

- noyin'

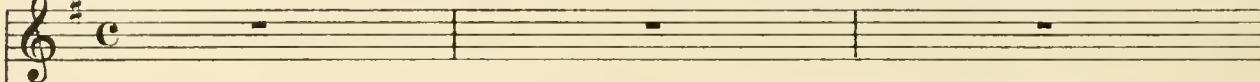
- noyin'


fz

No 23. SONG. "The inference is obvious."

PHARAOH and CHORUS.

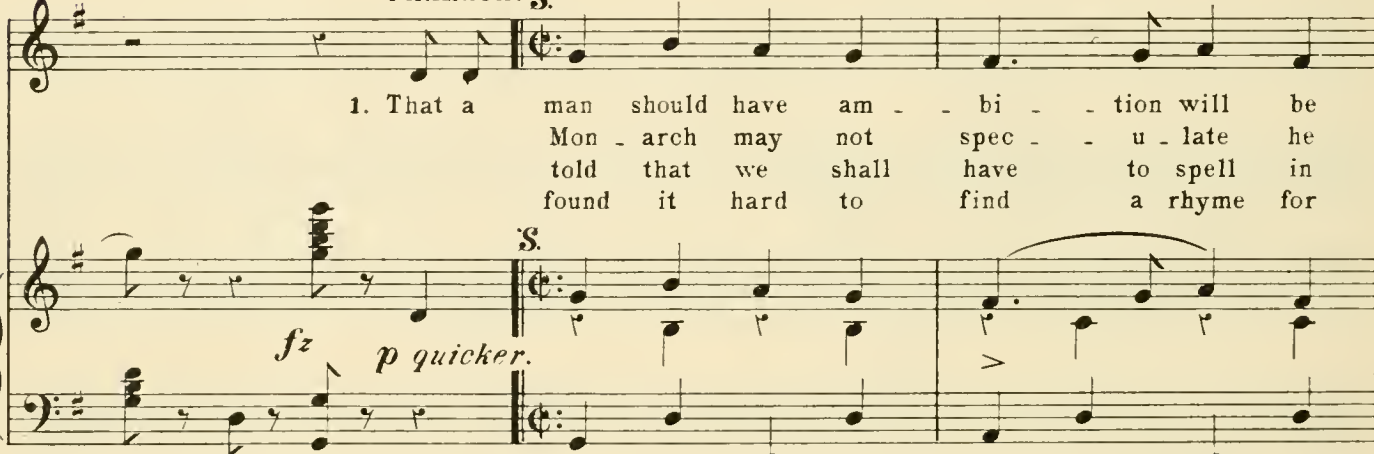
Moderato.

VOICE. 

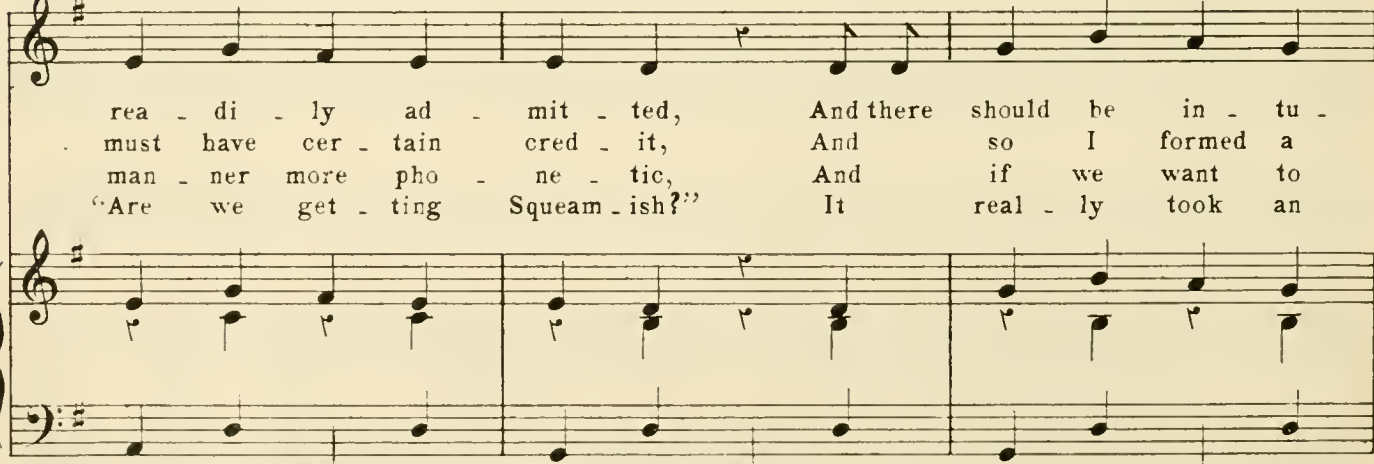
PIANO. 

PHARAOH. S.

1. That a man should have am - bi - tion will be
 Mon - arch may not spec - u - late he
 told that we shall have to spell in
 found it hard to find a rhyme for



rea - di - ly ad - mit - ted, And there should be in - tu -
 must have cer - tain cred - it, And so I formed a
 man - ner more pho - ne - tic, And if we want to
 "Are we get - ting Squeam - ish?" It real - ly took an



i - tion as to what he's real - ly fit - ted, I
 syn - di - cate and lent my name to head it. We
 do it well we must be en - er - ge - tic. Our
 aw - ful time and now it has a blem - ish l

felt that I could fit - ly fill a King - ly sit - u - a - tion, While
 start - ed in a splen - did trade and dumped a bul - ky car - go Of
 lan - guage now we've got it pat, will have to be re - writ - ten, And
 don't ex - act - ly know you see, what is in fact a Squeamer, And

rall.
 An - ho - tep de - sired to kill, so that was his vo - ca - tion. The
 mould - y cro - co - diles, which made good tinned beef in Chi - ca - go. The
 K will have to do for Cat be - cause it does for Kit - ten. The
 hope you'll sym - pa - thise with me, in this pro - found di - lem - ma. The

rall.

in - ference is ob - vi - ous you see It is just as plain as an - y - thing can
 in - ference is ob - vi - ous you see It is just as plain as an - y - thing can
 in - ference is ob - vi - ous you see It is just as plain as an - y - thing can
 in - ference is ob - vi - ous you see It is just as plain as an - y - thing can

slower.

be It's a sovereign to a shil - ling, that a per - son do - ing kill - ing, Will dis -
 be For dis - as - ter you are planning if the stuff that you are canning Is some
 be If it must be u - ni - ver - sal it is cer - tain ev - 'ry nurse'll, Have to
 be Does a squeamer go a squeaming as a dreamer goes a dreaming? Can it

CHORUS.

- cov - er that he can - not do it free. The in - ference is ob - vi - ous you
 an - i - mal that laid him down to dee. The in - ference is ob - vi - ous you
 teach it in the ba - bies nur - ser - y. The in - ference is ob - vi - ous you
 hop a - bout and bite us like a wasp? The in - ference is ob - vi - ous you

see It is just as plain as an - y - thing can be. I'm a
 see It is just as plain as an - y - thing can be. Do not
 see It is just as plain as an - y - thing can be. What a
 see It is just as plain as an - y - thing can be. If we

Mon - arch who is will - ing to al - low a bit of kill - ing, But I
 hes - i - tate a min - ute when you find out what is in it, Eat the
 chance you will be miss - ing, if you stop to think when kiss - ing, Must I
 can't ar - range to catch it we shall real - ly have to watch it, So that

1. 2. & 3. S.
 stip - u - late they mustn't go for me. 2. Though a
 can and let the rest of it go free. 3. We're
 do it with a K or with a C? 4. I
 if it does pursue us we can

D.C.

4.
 flee!

f

No 24.—SOLO. "Long, long ago."

(AMASIS.)

VOICE

Moderato.

PIANO

mf

Long, long a - go in far off times, A law was made - a

law was made. That a - ny man led forth to die, Should be reprieved if

there passed by A kind - ly maid - a kind - - ly maid.

You'll

find it in yon dus - ty tome, I'm ve - ry sure - I'm

ve - ry sure. The Gods give her this power to save; Her in - no - cence may

rob the grave If she be pure - if she be pure.

And

mf

now, I pray, no child - ish sin, My soul doth stain - my

p

soul doth stain. Let it be mine, this pow'r of grace, That

I may bold - ly meet his face. Nor weep a - gain - nor

weep a-gain! The kind - ly Gods who

plant each spark Of vi - tal flame - of vi - tal flame, Blot

out the ter - ri - ble of - fence Be - - cause of one maid's

in - no - cence, His life I claim - his life I claim.

Ped. * Ped.

*

Nº 25. FINALE.

Allegretto.

PIANO.

SOPRANO.
ALTO.
TENOR.
BASS.

Ring, oh ring a wed - ding peal —

Pharaoh's daugh - ter now is wed — Stamp the deed with roy - al

Pharaoh's daugh - ter now is wed — Stamp the deed with roy - al

seal _____ Show-er bless-ings on her head!

seal _____ Show-er bless-ings on her head!

seal _____ Show-er bless-ings on her head!

seal _____ Show-er bless-ings on her head!

Ring, oh, ring a wed-ding peal, Ring, oh, ring A wed-ding

Ring, oh, ring a wed-ding peal, Ring, oh, ring A wed-ding

Ring, oh, ring a wed-ding peal, Ring, oh, ring, oh ring, A wed-ding

Ring, oh, ring a wed-ding peal, Ring, oh, ring, A wed-ding

peal Stamp the deed with Roy - al seal. Stamp the

peal Stamp the deed with Roy - al seal. Stamp the

peal Stamp the deed with Roy - al seal. Stamp the

peal Stamp the deed with Roy - al seal. Stamp the

deed with Roy - al seal.

deed with Roy - al seal.

deed, the deed with Roy - al seal.

deed with Roy - al seal.

Tempo di Valse

mf cresc

AMASIS.

First system of the musical score for 'AMASIS.' It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "'Twas giv'n to you a -". The piano accompaniment includes a 'rall.' (rallentando) section followed by an 'a tempo' section, indicated by a hairpin. The key signature has one flat (B-flat), and the time signature is 4/4.

Second system of the musical score. The vocal line continues with the lyrics "- lone. A gainst harsh death to in - ter -". The piano accompaniment continues with chords and moving lines. The key signature remains one flat.

Third system of the musical score, divided into 'CHORUS.' and 'SOLO.' sections. The vocal line has the lyrics "- vene, So true and brave a friend you've been A friend you've been Your". The piano accompaniment features a more active melody in the right hand. The key signature remains one flat.

Fourth system of the musical score. The vocal line has the lyrics "life is not your own. There'd be tears in our gladness If you walk.ed". The piano accompaniment continues with a steady harmonic support. The key signature remains one flat.

CHORUS.

SOLO.

sad-ness Or lived out your life all a - lone A - lone With our gra - ti - tude let us a -

A - lone

ANHOTEP.

CHORUS.

- tone. We'll write up your name On the high scroll of fame. We'll write up his name On the

We'll write up his name On the

AMASIS.

It shall shine out in glory a - lone

It's you who would honor a Throne.

high scroll of fame.

high scroll of fame.

Allegro.

ff

CHORUS.

ff

Sign'd the con-tract! Seal'd the com-pact! Now the en-tr'acte 'ere the wed-ding

ff

Sign'd the con-tract! Seal'd the com-pact! Now the en-tr'acte 'ere the wed-ding

ff

Sign'd the con-tract! Seal'd the com-pact! Now the en-tr'acte 'ere the wed-ding

ff

Sign'd the con-tract! Seal'd the com-pact! Now the en-tr'acte 'ere the wed-ding

Con-gre-ga-tion takes its sta-tion, Each re-la-tion Tear is shed-ding

Con-gre-ga-tion takes its sta-tion, Each re-la-tion Tear is shed-ding

Con-gre-ga-tion takes its sta-tion, Each re-la-tion Tear is shed-ding

Con-gre-ga-tion takes its sta-tion, Each re-la-tion Tear is shed-ding

Troth now plight-ed, All ex-ci-ted, Quite de-light-ed, Ac-qui-es-cing.

Troth now plight-ed, All ex-ci-ted, Quite de-light-ed, Ac-qui-es-cing.

Troth now plight-ed, All ex-ci-ted, Quite de-light-ed, Ac-qui-es-cing.

Troth now plight-ed, All ex-ci-ted, Quite de-light-ed, Ac-qui-es-cing.

Bridegroom fearless Bride so peerless, Ra-diant, tearless, Priests are blessing!

Bridegroom fearless Bride so peerless, Ra-diant, tearless, Priests are blessing!

Bridegroom fearless Bride so peerless, Ra-diant, tearless, Priests are blessing!

Bridegroom fearless Bride so peerless, Ra-diant, tearless, Priests are blessing!

Tra la la la la la la la la la la la la la la! Tra

Tra la la la la la la la la la la la la la! Tra

Tra la la la la la la la la la la la la la! Tra

Tra la la la la la la la la la la la la la! Tra

la la la la la! Tra la la la la la! Tra la la la la la

la la la la la! Tra la la la la! Tra la la la la

la la la la la! Tra la la la la! Tra la la la la

la la la la la! Tra la la la la! Tra la la la la

This musical score is for a vocal and piano piece. It consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The vocal parts feature a repetitive melody of "la" notes, with some staves including the word "Tra" at the beginning of phrases. The piano accompaniment includes a complex, rhythmic melody in the right hand and a simpler, harmonic accompaniment in the left hand. The score is divided into four systems, each containing two staves. The first system includes the vocal staves and the piano accompaniment. The second and third systems contain only the piano accompaniment. The fourth system concludes the piece with a final cadence.

Tra la la la la! Tra la la la la! Tra la la la la la la la la! _____

la la la! Tra la la la! Tra la la la la la la la! _____

la la la! Tra la la la! Tra la la la la la la la! _____

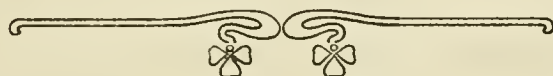
la la la! Tra la la la! Tra la la la la la la la! _____

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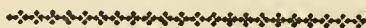


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